BALL ROOM SCENE.

THE

AMATEUR'S VADEMECUM.

A

PRACTICAL TREATISE

ON THE

ART OF DANCING.

COMPRISING

THE ANCIENT AND MODERN HISTORY OF DANCING—THE ETIQUETTE AND FASHIONS OF THE BALL ROOM,—THE MODES OF CONDUCTING BALLS, PARTIES, SOIREES, &c.; THE RUDIMENTS OF CLASSIC AND PRIVATE DANCING; THE STEPS AND FIGURES OF ALL OUR MOST MODERN AND APPROVED DANCES; A COMPLETE GLOSSARY OF ENGLISH AND FRENCH TECHNICALITIES, USED IN CALLING FIGURES, AND A BRIEF ESSAY ON THE IMPORTANCE OF DANCING, AS AN AMUSESEMENT, ACCOMPLISHMENT AND EXERCISE.

BY

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TO

PROF. N. R. LYNCH, M. D.,

DEAR DOCTOR:—

Knowing your high appreciation of the Fine Arts, among which you recognize that of Dancing, as alike pleasing and salutary in its effects, in grateful remembrance of invaluable professional services rendered, and in admiration of moral and intellectual excellences, that render inestimable the worth of friendship, I have taken the liberty of inscribing this volume to you, as a slight tribute of gratitude and esteem.

Hoping that it may receive your approval, I beg leave to subscribe myself, your ever devoted friend.

E. B. REILLEY.

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PREFACE.

DESIROUS of contributing our mite to the *advancement* of our *Art,* at the urgent solicitation of many of our pupils and patrons, we have concluded to offer this effort to the public in the hope of supplying, in some measure at least, *a long experienced want on the sabject of Dancing.*

Having under our tuition from four to five hundred pupils annually (at our Schools in Private classes, and at Classical Seminaries), we have long felt the need of some work to facilitate our labors, and prevent the constant repetition of instructions on positions, steps, figures, technicalities, rules of etiquette, &c.; and having waited in vain for others to supply the demand, is our apology for having undertaken it ourselves.

To this purpose we have kept constantly in

view the general interest of our subject, the rapid progress of our pupils, the desired information by the untutored, the expulsion of errors and obsolete customs, the combination of all the most fashionable dances, with their most approved steps and figures, and the removal of inconsistent and strange notions and prejudices, that have unaccountably crept into some parts of society respecting the religious propriety of this species of amusement.

In the compilation of the *History of Terpsichore*, we have, as much as possible, aimed at *brevity*, yet neglected no important links, within our reach, between its ancient and modern records; nor have we failed to travel as far back into the annals of early ages as authenticity would reasonably allow.

We have not been as minute, respecting the rules and etiquette of the Ball-room, as to embrace every individual particular, but have rather aimed at the *general principles of ethical politeness*, leaving their *practical application* to the good sense and nature of our readers, as occasions may require.

The *rudiments* of Classic and Private Dancing have been fully and, we hope, satisfactorily elucidated; while the collection of all of our most approved dances, with explanations of their steps and figures, have been so carefully and systematically arranged, as we trust to be easily and thoroughly comprehended.

Feeling a deep interest in the success of Terpsichore as *one* of the Fine Arts, and knowing that *multitudes* are debarred from its salutary influence, purely from mistaken notions and prejudices, respecting its enjoyments—some of whom, too, are wont to suffer the pangs of disease from the want of that very exercise and animation which it is calculated to impart—we have thought it not impertinent to our purpose to devote a few of our pages to a philosophical and physiological discussion of the importance of Dancing as a *harmless amusement, elegant accomplishment, and salutary exercise.*

Most American writers on Dancing abound in so much vagueness and abstrusity as to suggest to the mind one of two conclusions: either

that they are fearful of being understood, lest the requirements of practical instructions be thereby invalidated, or that they are apprehen sive much simplicity would prove derogatory to the profession. Neither of these effects have proven the result of our experience; but on the contrary, we have invariably found that the more individuals *learn* of the steps and figures of our modern dances, the more do they patronize our select and properly conducted schools for the purpose of acquiring, from *practice,* the necessary skill and agility to their graceful execution; while on the other hand, there are many young ladies and gentlemen in our midst, who would fondly patronize our halls, but whose early education having been neglected, are now restrained from entering, from sheer embarrassment of which ihey might be entirely relieved by a general intelligence on the subject, derived from a *comprehensive work.*

In presenting our claims to the public, we have no innovations to offer. Indeed, none we want, but rather have to regret that so many

have been attempted by others to the great deterioration of the harmony and pleasure of society dancing, tending to diversify and localize our modern dances to an extravagant extent. And we trust that it will not be considered inopertune to suggest here the propriety and imimportance of a NATIONAL CONVENTION OF TEACHERS, for the purpose of establishing a *uniformity* in our sets and figures, so that pupils of different schools and persons of various localities may participate in the same dances with equal ease and confidence that they are wont to speak a common language.

Having availed ourselves of all the most respectable works on our subject, from which we have been enabled to derive any valuable suggestions, and spared no pains in our researches for any species of interesting material, in submitting our volume to the public, we only feel the necessity of soliciting the kind indulgence of all who may favor its pages with a careful perusal, for any errors that may have crept in, from writing in the midst of our most arduous labors; while it is our hope and design that none sufficient to deserve criticism shall be found.

THE AUTHOR.

HISTORY OF DANCING.

"Chaste were his steps, each kept within due bound,
And elegance was sprinkled o'er his figure;
Like swift Camilla, he scarce skimmed the ground,
And rather held in than put forth his vigor."

As man advances from a state of barbarism to that of civilization, from ignorance and superstition to intelligence and refinement, by the cultivation of the arts and sciences, the organization of government and institutions of society, does he acquire new sources of happiness and increased susceptibilites of pleasure; and of all the arts that are cultivated and practiced, none tend more to produce a refinement of feelings, elevation of taste and improvement of manners, than what are termed the Fine Arts, as Sculpture, Painting, Music, Dancing, &c.—and of these none are so effectual

in producing a graceful mien, pleasing deportment and sprightly expression, qualities characteristic of civilization, as the art of Dancing.

When accompanied with its twin sister, Music, it wakes every slumbering impulse of the soul, excites the imagination to a state of ecstacy, sending thrills of delight throughout the frame, and arouses all the social faculties to so vivid and harmonious action as to shed a halo of animation and cheerfulness on all surrounding objects.

Dancing may therefore well be defined to be a rhythmical, graceful and agreeable movement of the limbs and body, adjusted by measured steps, slides and bounds, to the harmony of vocal or instrumental music; and by looks, gestures, &c., expressive of sentiments and feelings; having generally for its object, entertainment and improvement.

The disposition to dance is doubtless an innate faculty or propensity implanted in the constitution of man; for in some style or other it is practiced among all nations in all countries, among the "Jews and the Gentiles," the Chris-

tian and the heathen, the enlightened and the superstitious:

"From Greenland's icy mountains,
From India's coral strand;
Where Afric's sunny fountains,
Roll down their golden sand."

But its origin cannot be given, as it extends back far beyond any written history of man, probably to our first parents, Adam and Eve, who in "flowery arbors and alleys green," were wont with enchanted emotions, to respond to the ærial songster of the day; or with intuitive steps, dance to the sweet melodies of the "Wakeful" Philomela of the night.

Certain it is, however, that from the earliest records of Sacred History, we learn that dancing was not only practiced as an agreeable entertainment, but as a religious rite or ceremony: thus in response to the triumphal song of Moses after his successful passage of the Red Sea, Miriam the prophetess, the sister of Aaron, took a timbrel in her hand and all the women went out after her with timbrels and dances: Exo. xv.—20. Again, as Moses drew

near the camp, with the two tables of testimony in his hand, "he heard a great noise and saw the golden calf and dancing:" Exo. xxxii.—20.

"Did they not sing one to another of him in dances, saying Saul hath slain his thousands and David his ten thousands:" Samuel xxx. —2. "And see, behold if the daughters of Shiloh come to dance in dances, then come ye of the vineyard and catch ye every man a wife of the daughters of Shiloh:" Judges xxx —21.

"And David and all the house of Israel played before the Lord on all manner of instruments, made of fir-wood, even on harps and on psalteries, and on timbrels, and on cornets, and on cymbals." "And David danced before the Lord with all his might:" Samuel vi—5. 14.

We also read of festival dances unconnected with the religious rites, as "Thou shall again be adorned with thy tabrets and shall go forth in the dances of them that make merry." "Then shall the virgin rejoice in the dances, both young men and old together, for I will turn the mourning into joy:" Jeremiah xxxi.

—4. 13. "There is a time to mourn and to dance:" Eccl. xiv—1. "Thou hast turned for me my mourning into dancing:" Psalms xxx —2. "And as he drew nigh to the house, he heard music and dancing:" Luke xv—25.

But as already stated, Dancing was not only practiced by the Jews and Christians, but also by the heathen nations, by Greeks, Romans, Africans and Americans, and every people that have been known to inhabit the earth. It is however presumed in the early ages, as we know it is among the rude nations of the present day, that Dancing consisted of nothing more than natural and spontaneous movements and gestures, more or less dexterously performed; but as civilization advanced, of course the performances were more or less refined and improved. It was not however until Greece had reached a high state of intelligence, that Dancing was made to partake of the character of an art, having grace and improvement, as well as entertainment for its object. By measured steps and regulated movements the Greek reduced it to a kind of system, and required

their children to be instructed in it at a very early age. And they not only united the dance with their theatrical performances, but introduced it in most all their religious celebrations also. In fact a pantomimic performance was deemed alike essential in the celebration of any great event or worship of any great Deity,—as the battle of Thesus, the adventures of Achilles and Victorius of Alexandria; the festivals to Apollo, celebrations of Mars, and the Dance of the Innocents before the altars of Diana.

Some of these dances, it is said, were so pantomimic in style, so expressive and passionate in exhibition, as to strike the spectators with terror and produce almost an incredible effect. The dance of the Eumenides or Furies, is said to have been so terrific in its effects as to cause stout-hearted men, men long accustomed to arms, to tremble, while the citizens were led to imagine that their Deities were enraged and about to wreak on earth the vengeance of Heaven.

At one time the art of dancing grew into so

high estimation at Athens, if we are to believe Lucian, that the ballet master was required to be possessed of universal knowledge. "Poetry was necessary to ornament, music to animate, geometry to regulate, and philosophy to guide his compositions. Rhetoric was likewise required to enable him to express and move the passions, painting to delineate the attitudes, and sculpture to form his figures. He ought to be equal to Apollo, and not inferior to Phidias. All times should be present to his mind, but he ought most profoundly to study the emotions of the soul, in order to paint its operations by the movements of the body. His conceptions should be easy and natural, his mind lively, his ear nice, judgment sound, imagination fertile, taste certain in selecting whatever is necessary and proper to his designs."

The Romans are said to have copied this as well as most of the other arts from the Greeks; but as they too advanced in civilization, they improved on it, and by the introduction of new species of entertainment far excelled their in-

structors. The pantomime of Rome, called by the French the ballet d'action, (dancing and acting) was introduced by Pylades and Bathylus, who opened a theatre in partnership. Pylades represented solemn and pathetic subjects, Bathylus the more gay and animated. And so brilliant and astounding were their performances, that the people nearly all went wild with enthusiasm and for a time nearly all other names were forgotten for those of these celebrated masters of pantomime. But finally growing jealous of each other's fame, a rivalry sprung up between them. They separated and established rival schools and theatres, where they taught and exhibited the respective talents and merits peculiar to each.

At one time the pantomimic performances in Rome were conducted by a single actor representing the various parts in succession, but subsequently the number was increased, and females finally were admitted on the stage. So real and life-like did some of their pantomimes appear, that spectators it is said, were enabled to comprehend subjects and things of which they

had no previous knowledge, and that a King of Pontus who saw a dancer representing the feats of Hercules in so vivid a manner that he was enabled to comprehend with facility the character of the whole, became so enraptured and fascinated with him, that he solicited as a favor of the Emperor Nero, the privilege of taking him home with him to teach, by his pantomimic performances his wishes to his barbarous neighbors, who could neither understand his, nor make known to him their own language.

And we are told in the Sacred Volume, that when King Herod, on his birth-day, made a supper to his lords, high captains, and chief estates of Galilee, the daughter of Herodias came in and danced, and so pleased the King and those that sat with him, that the King promised, with an oath, to give her whatsoever she might ask, even unto the half of his kingdom; and at her request, presented her with the head of John the Baptist, in a charger.—Mark VI.

At the downfall of the Roman Empire, however, dancing sank with the other fine arts into

comparative oblivion, and as an art, remained uncultivated throughout the civilized world, during the dark ages, till some time during the fifteenth century, when it was again revived as we learn from a grand and magnificent entertainment that excited the admiration and emulation of all Europe, given at Tortona in Italy, on the marriage of Galius, Duke of Milan, with Isabella of Arragon. It was not however till about the beginning of the sixteenth century, that the Italians by the introduction of the side movements, now consisting of one hundred and fifty-four varieties, based on twelve fundamental principles, invented our present system of Terpsichore, which has been brought up to a high state of perfection.

Caroso, Corsa, Fabric and Rinaldo, were its reputed authors and inventors, through whose influences it was probably introduced into France, where there now exist rival schools. It is from the French and Italian schools that all the civilized world now are wont to copy. The ballet of the French is noted for its force and skill; that of the Italian for its beauty

and sublimity. The one is more bold and commanding, the other more lingering and persuasive in the finish.

The French, however, claim par excellence, over all others in Terpsichore, and says a late writer: "the ballet of the Parisian opera is considered the highest perfection of the art of dancing; and though the modern French ballet sometimes degenerates into a mere display of skill, at the expense of grace and beauty, which ought always to remain the chief object of stage dancing, yet the French ballet, as it exists at present, is as near perfection as it ever was or will be."

Of the French authors and teachers, none probably contributed more to the advancement of the art than Beauchamp and Noverre, though the names of D'Arbeau and Rambard, stand conspicuous. "The reign of the ballet all over Europe," says the new American Encyclopedia, "was inaugurated in the eighteenth century by Noverre, whom Garrick called the Shakspeare of the dance. Noverre elevated the character of the ballet, in improving it as a whole

and in its details. He propagated its principles through the principal European cities—London, Berlin, Milan, Naples and Lisbon—where he was either the founder or reformer of the ballet; finally, he returned to France, where his influence had been already felt, and entered the service of the unhappy Marie Antoinette, as chief ballet master of the Royal Academy of Music."

He published a celebrated treatise on the art, in which he says: "A ballet perfect in all its parts, is a picture drawn from life, of the manners, dresses, ceremonies and customs of all nations. It must, therefore, be a complete pantomime, and speak, as it were, through the eyes, to the very souls of the spectators. If it be deficient in point of expression, of situation, or of scenery, it degenerates into a spectacle equally flat and monotonous."

The Terpsichorean art at the present day, comprises two distinct branches, termed classic and private dancing. The former is practiced on the stage and the latter at public balls and in the private drawing room. A thorough

practical knowledge of both is an indispensable qualification to every dancing master, nor can any one become a thoroughly accomplished and graceful dancer, without some experience in the exercise of the classic system. But as this knowledge can only be imparted to the young under the eye and guidance of an instructor, in private lessons or at the dancing academy, of course a lengthy treatise on the subject, in a work designed for the general learner, would be inappropriate.

Though private dancing as now understood, undoubtedly principally owes its origin to the theatrical, yet there is so imperfect a history of it, that neither its precise date nor authors can be satisfactorily given. Some have referred it back to the Festinalia or Feasting Dances, instituted by Bacchus on his return from Egypt, which seems to have consisted in the performance of a variety of dances at a kind of superb Ball, where dexterity, hilarity and festivity, were wont to reign supreme. Comus is said, by Philostrates, to have been their inventor, while Diodorus and others, at-

tribute them to Tersyyore. Be that as it may, the probability is that the origin of private dancing has no precise date nor particular authors, but has been more or less the result of circumstances, modified to a greater or less extent by the classic in different countries, where different species seem to have risen and been adapted to different occasions,—as the Pavan dance, which is said to have resembled a cotillion in some respects, consisted of gentlemen dressed with caps and swords, Princes in their mantles, and ladies in gowns and long trains dancing with a kind of strut-like motion, resembling that of a peacock.

The May-day Festival, in which young men and maidens (in different countries the custom prevailed) were wont to festoon themselves on the first day of May, with evergreen boughs and garlands of the most fragrant flowers, and with their May Queen, Marion Maid, Robin Hood, Morris Dancers, &c., to gather around a tall pole, termed Maypole, adorned by means of untrimmed branches or bestudded pines, with streamers and flowers, in representation

of the goddess Flora, and with music and dancing, in gay festivity, celebrate the occasion.

Or the Joan Sanderson cushion dance, in which the gentleman begins the dance by taking up a cushion in his hand, and dancing around the room till the end of the tune, when he stops, and sings, in concert with the musician, thus:

G.—"This dance it will no further go,"
M.—"I pray, good sir, why say you so?"
G.—"Because Joan Sanderson will not come to."
M.—"She must come to, and she shall come to,
She must come whether she will or no."

Then, laying down the cushion before the lady, whom, when she kneels on it, he kisses, singing, "Welcome, Joan Sanderson! Welcome!" After which the lady takes up the cushion and after singing and dancing with the gentleman, stops and consults with the Musician, as at first:

L.—"This dance it can no further go,"
M.—"I pray you, Madam, why say you so?"
L.—"Because John Sanderson will not come to."
M.—"He must come to, he shall come to,
And he must come whether he will or no."

When she lays down the cushion and welcomes John.

And we find this theory of the origin of the dances, both private and classic, sustained by no less authority than the new American Encyclopedia, which says that "in the fourteenth century, the dance, banished from the cities, took refuge in the country, and became the delight of the peasants, who were excluded from the chivalric diversions of the nobles. In this way originated the picturesque rural dances, which in the next century were borrowed by the Courts of Italy and France.—Thus at the marriage of Charles VI., six mountaineers of the Pyrennees were introduced to perform one of the native dances, and at a festival given by Catharine de Medicis to the Duke of Alva at Bayonne, there were troops of shepherds and shepherdesses, each of which performed dances peculiar to their own districts."

Other dances that have successively prevailed from the sixteenth century to the present century, may be traced to similar origins; as

the Branlé, Minuet, Gavote, Gysee, Olé, Fandango, Bolero, Chica, Contre, Tarantula, &c.

The Branlé was danced by several persons joining hands, leaping in circles, &c.

The Minuet, introduced from Spain under the auspices of Catharine de Medicis was danced in a slow and grave style.

The Gavote, abounding in salutations, reverences, &c., was a great favorite of Marie Antoinette, who was said to have danced it most excellently.

The Olé is distinguished for its rapid combinations of its various motions as danced by the fairy gypsies, whose vivid eyes seem to gleam with a kind of wild delirium.

The Fandango represents a love scene, in which the danseure and danseuse, make successive approaches and retreats, till finally, having cautiously approximated to each other they suddenly "rush with eagerness."

The Contre dance, that reigned so long in England, and is said to have dethroned the Minuet in France, though now no longer *a la mode*, was generally danced by any number of

couples, and composed of a variety of steps, evolutions and figures, according to the character of music, and were characteristic of the merry times of yore. But no dance has so singular a history respecting its origin as the national dance of the Neapolitans, called the Tarantula, from Arania Tarantula, a large and venomus spider of Sicily. It is said that having been found that profuse perspiration, which seemed to force the poison out through the pores of the body, was the only remedy for the bite of this venomus spider, and as exercise was their chief means of inducing perspiration, it was discovered by experimenting, that music was the only incentive sufficient to stimulate the unhappy sufferers to action. The music employed on these occasions, was of the most lively and electrifying character of the violin, guitar or dulcimar, and had the effect to cause them to dance and leap about till the profusion of perspiration drained the poison from their system. Says a modern author, "Whether the Tarantula dance was first used as a remedy for the bite of a spider, whether the attitudes and

gestures with which the music inspired the sufferers, gave the first idea of forming them into a dance, it is impossible to determine; but it owes its origin unquestionably to that complaint;" and adds, "Love and pleasure are conspicuous throughout this dance. Each motion, each gesture, is made with the most voluptuous gracefulness. Animated by the accompanying mandolins, tamborines and castenets, the woman tries, by her rapidity and liveliness, to excite the love of her partner, who, in his turn, endeavors to charm her with his agility, elegance, and demonstrations of tenderness. The two dancers unite, separate, return, fly into each other's arms, again bound away, and in their different gestures alternately exhibit love, coquetry and inconstancy. The eye of the spectator is incessantly diverted with the variety of sentiments which they express; nor can anything be more pleasing than their picturesque groups and evolutions. Sometimes they hold each other's hands, the man kneels down, whilst the woman dances round him, then again he rises; again she starts from him,

and he eagerly pursues. Thus their whole dance is but assault and defence, and defeat or victory appear equally their object."

The above is most probably a correct account of the origin of this dance, but respecting the cause of the disease, Tarantismus, the new American Encyclopedia gives the most reasonable version, which in coniformity to truth, we quote:

"It (the disease) was long supposed to be caused by the bite of a large spider, the Arania Tarantula, but as scarcely any of those afflicted with it, had any consciousness of having been bitten by a spider or any other insect, and as it has been in every instance propagated mainly by physical contagion, like Chorea, Demonomania, and other kindred affections, there is every reason to believe its origin from a similar cause." Whatever be its origin, however, all authors agree that music and dancing was the established and almost universal remedy.

In Egypt there are dancing and singing girls called Alme, who are highly educated and com-

pose verses. No festival is allowed to take place without them. They are placed in the rostrum, where they sing during the repast, and then descend and perform dances that are said to be entirely peculiar to themselves.

All over India, similar customs prevail; and the savage nations possess a strong passion for this species of amusement, especially Africans, who it is said, cannot restrain themselves from its impulsive motions, on hearing any musical instrument played, and who have been known after becoming tired and exhausted by dancing, to beg for the music to cease, as they could not, while it continued. Their dances are almost entirely devoid of figures and system; being generally but rude impulsive motions and gestures adjusted to suit the occasion.

The aboriginal or American Indian dances, would afford a very interesting theme, but as their characters are well known to every one who is conversant with the settlement of the colonies, or the history of our country, I will not presume on the patience of my readers.

They have their war dance, harvest dance and

hunting dance, performed on occasions as their names imply; and consist, for the most part, of leaps and the war whoop, to the music of their Indian drum, made of dressed skins and stretched on a beech or maple hollow log. The participants having their faces painted, and with horns and feathers on their heads, and scalps in their hands, dance in various movements, around huge and brilliant fires.

As the history of the various modern fashionable dances of civilized communities, with their steps and figures, will be embraced under their respective heads, in the theory and practice of the art, we forego, however pertinent to the place, a narration of them here; and suffice it to say that private dancing is not only taught now by schools and academies established for the purpose, but practiced at most of the colleges and female seminaries through out the country, both as an accomplishment and a salutary exercise. And so common and yet important has the accomplishment become, that an individual cannot expect to move long in any circle of society, without being called on

to participate in the social entertainment, and a non-compliance to do so, can only be looked upon as an eccentricity, or defective education. Nor can an elegance of carriage, graceful ease, and harmony of action, so essential an accomplishment to ladies, be so readily and thoroughly acquired by any other means.

Dancing, properly conducted, not only constitutes an art of pleasing and being pleased, but is highly productive of

Etiquette.

Indeed so essentially are dancing and etiquette associated together that they are inseparable; they must go hand in hand to be attended with the pleasure and social results expected of either.

Webster defines etiquette to be forms of ceremony, decorum, &c., but we think he very much limits the practical meaning of the term. True etiquette, consists not in ceremonies, but in the results of good breeding. Ceremonies differ in different countries, but the true principles of ethical politeness, remain everywhere

the same, which are the results of good sense and good nature, properly trained.

But notwithstanding good nature and good sense are generally sufficient to enable one to conform to a proper line of conduct on most occasions, yet there are conventionalities and rules established and recognized by society, which good sense, unaided, is not expected to teach, and which are expected to be known and observed by every one in making their debut and conducting themselves in the drawing room. And this knowledge being as important to the novitiate as to the practiced amateur, necessarily comprises the first lesson of the pupil in studying the art of dancing for the Ball room.

THE BALL

May be defined as an assembly for entertainment at dancing, with which are generally associated all the social habits of dress, conversation, mirth, frolic, &c. And though dancing is probably as old as our first parents, yet Balls for purely social amusement and recreation, are of comparative modern date, the dancing assemblies of antiquity having been of gymnastical and theatrical characters. France is said to be the mother of Balls; the first one on record having taken place at Amiens in 1835 on the marriage of Charles VI., with Isabella of Bavaria. At first, being patronized only by the kings and nobles, in 1715, the *Le Cal de L'opera*

was organized by the Government, whence Balls have spread all over the civilized world. But though the French claim the origin of Balls, much credit is due Beau Nash, who was a celebrated dancing master at Bath, England, for founding our modern system of Ball room dancing, which has however, undergone of late years, considerable change, "in being divested of much of its cold formalities" and its theatrical accompaniment; as well as enriched with new dances of improved styles and figures.

"A well regulated Ball, as now conducted, is calculated to display all the essential qualities that characterize a true lady and gentleman, and says another: "If you wish to see the fashions and manners of the times, to study men and character, to be accustomed to receive flattery without regarding it, to learn good breeding and politeness without affectation, to see grace without wantonness, gaiety without riot, air and dignity without haughtiness, and freedom without levity, you will find no place for these observations more proper than the

Ball room. The spectator at a well-ordered Ball sees, at one view, in a number of elegant young women, every species of female loveliness, and the perfection of personal proportion. They are attired in all the gay habiliments of fashion and fancy; and their harmonious and graceful movements, unfold an ever-varying charm."

Ball-Room Dress

Possesses its individual peculiarities, but like all others is subject to change, and will therefore only admit of general description. But whatever style be adopted, or whatever change be made, there are a few general principles governing the Ball room dress, that never change, and are alike applicable to gentlemen and ladies.—These are *neatness*, *elegance* and *simplicity!*

The Gentleman's Dress

Is at the present time characterized by a fine cloth dress coat, black or blue, with black cloth or brass buttons, as to color of cloth, neatly fitting black pants, white or black vest, cut

low, with two button-holes, and blue facing showing front. Fine calf or patent leather boots, white kid or tan colored gloves, white linen cambric handkerchief, a plain cravat, cuffs, and if any, a very modest display of jewelry, as a plain breastpin, gold chain, &c.

The Lady's Dress

Admits of a greater variety. Indeed, so numerous are their styles, that two individuals are seldom observed dressed alike, and therefore no description can meet their case. But dresses composed of light and gossamer-like material, neatly arranged and plainly arrayed, white kid or Bismark gloves, white slippers or nicely fitting bronze shoes; a fine white cambric handkerchief slightly perfumed; an appropriate head-dress, or no head-dress at all, by those who are blessed with a profusion of beautiful hair, save a simple rosette or cheerful flower, constitutes the outlines, while every one is allowed to consult her own taste, respecting the color and kind of materials or the styles of the day. Consequently at a large

and fashionable ball, there is generally displayed every "hue and tint" of the rainbow. And well do we think that this is so; for different shapes and complexions not only require different colors and styles of dress to enhance their appearance, as a medium color for a tall, and light for a short person, or the pale colors for the blonds and the brilliant for the brunettes; but the contrast adds harmony and beauty to the scene, and is in perfect unison with the highest excellence in painting, or the decorations in any of the fine arts.

Fortunately, for the pleasure and freedom of the Ball room, very long dresses, sweeping the floor for yards around, as formerly worn, to the great inconvenience of the opposite sex, are now seldom seen. Nor are profusion of dresses, jewelry, &c., to attract attention, nor paints and powders to transmute and beautify the complexion, displayed by those who are possessed of the graces and natural charms; as such things are characteristic neither of rank nor merit. While agreeableness of manners, sweetness of disposition, and elegance of de-

meanor, are always preferable to costliness of apparel or artificial embellishment, that constitute no part of the individual. Says an anthor: "A lady might wear the costliest silks that Italy could produce, adorn herself with laces from Brussels, which years of patient toil are required to fabricate; she might carry the jewels of an Eastern princess around her neck and upon her wrists and fingers, yet still, in appearance, be essentially vulgar." "These were as nothing without grace, without adaptation, without a harmonious blending of colors, without the exercise of discrimination and good taste."

Indeed, we think the single, as well as married ladies, especially the beautiful and accomplished, should adopt to some extent the sentiments of Duke Aranza to Juliana and discard all "glittering gewgaws that stretch the gaping eyes of idiot wonder." "Feathers that were as streamers to their vanity," and "cumbrous silk, that, with its rustling sound, makes proud the flesh that bears it."

"Thus modestly attired,
A half-blown rose stuck in thy braided hair,
With no more diamonds than those eyes are made of,
No deeper rubies than compose thy lips,
Nor pearls more precious than inhabit them.
With the pure red and white, which that same hand
Which blends the rainbow, mingles in thy cheeks,
This well-proportioned form (think not I flatter),
In *graceful motions* to *harmonious sounds*,
And thy fair tresses *dancing* in the wind,—
Thou'lt fix as much observance as chaste dames
Can meet without a blush."

JOHN TOBIN.

KINDS OF BALLS.

BALLS are divided into Public and Private. And again into Bal Masque, Carnival, Fancy Dress Ball, Military Ball, Literary Ball, Rural Ball, Fireman's Ball, Juvenile Ball, New Year's Ball, Diplomatic Ball, &c.

The systems of Dancing are pretty much the same at the various kinds of Balls, comprising for the most part, the Round Dances, as the Plain Waltz, Polka, Redowa, Schottische, Mazourka, &c.; and the plain and fancy Quadrilles, as the English, La Paris, the Lancers,

the Polka, Mazourka, Polacca Quadrilles, &c.; but their styles of execution and their etiquette vary according to the usage of the country, and character of the people. Some are not only much more formal than others; but the elité of society effect a style of stepping and moving in Drawing-Room Dancing entirely peculiar to their quality, which we are in the habit of teaching in connection with the German.

In France, and especially in Paris, most all kinds of Balls, including private soireés and parties, are decorated with various kinds of wreaths, flowers, roses, covered baskets, &c., strewed in profusion throughout the room.

In England, a land once noted for its May-day festivals, this custom is now less prevalent, and in the United States is almost wholly confined to the rural districts.

Most kinds of Balls are unassociated with any other sources of entertainment than Music and Dancing, with appropriate refreshments; but there are some kinds in which various devices are employed to render them more attrac-

tive and enlivening, as "illuminations," that reflect lustrous and luminous lights on the participants; "minute guns," that consist of a beat of the base drum and a flash of powder every minute; the Storm Waltz, that by the thundering of the drum, the flashes of pyrotechnic lightning in a partially darkened room, represents the dancers gallopading during a storm; the Sleigh Bell Polka, that by the jingling of bells and the explosion of small fire-works in conjunction with music of a lively air, represents an occasion like the festival days of yore:

When the merry bells rung round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the checkered shade.

MILTON.

PUBLIC BALLS

Are generally organized by a committee of arrangements, who secure a suitable hall, engage an orchestra, appoint the officers, as secretary, treasurer, floor managers, master of ceremonies, &c.; issue the tickets, cards of invitation, &c.; arrange the programme, provide

supper, refreshment, &c. It is customary to issue the cards of invitation at least a week or two in advance, in order that all may have full time to make the necessary preparations.

The cards of invitation and programmes are generally gotten up somewhat in the following style:

THE .....BALL

OF THE

G. A. R.

AT THE

MUSICAL FUND HALL,

ON

Thursday Evening, March 15th, 1869.

Master of Ceremonies.

....

Floor Managers.

....

....

Committee of Arrangements.

....

....

Treasurer, Secretary,

....

Tickets $.....

The following is the usual style of the lady's card of invitation to be sent, accompanied by a note of request by the gentleman desiring to take her to a ball:

COMPLIMENTS
OF THE
G..... A..... R.....
AT THE
Musical Fund Hall,
ON
Thursday Evening, March 15th,
1869.

This card is generally gotten up in a neat and pleasing style, in gilt letters, on enamelled cards, with embroidered edges.

The following is the style in which Complimentary Soirees are gotten up:

COMPLIMENTARY FAREWELL SOIREE
TO
MR. E. B. REILLY,
AT
MUSICAL FUND HALL,
Tuesday Evening, April 5th, 1870.

Tickets $2.00. Admitting a Gentleman and Lady.

PROGRAMME.

ORDER OF DANCING.	ENGAGEMENTS.
1. Grand March.	1.....
2. Quadrille, Plain.	2.....
3. " Polka.	3.....
4. " Mazourka.	4.....
5. Waltz, Polka.	5.....
6. " Plain.	6.....
INTERMISSION.	
7. Quadrille, La Paris.	7.....
8. " French Lancers.	8.....
9. " Polka.	9.....
10. " Schottische.	10.....
11. Waltz, Polka Redowa.	11.....
12. " Gallopade.	12.....
INTERMISSION.	
13. Quadrille, Plain.	13.....
14. " Mazourka.	14.....
15. " Polacca.	15.....
16. " London Lancers.	16.....
17. Waltz, Polka Redowa.	17.....
18. " Schottische.	18.....
INTERMISSION.	
19. Quadrille, la Tempete.	19.....
20. " Polka.	20.....
21. " Plain.	21.....
22. " Gladiator.	22.....

E. B. REILLY'S

FAREWELL

FANCY & CITIZENS' DRESS SOIREE,

AT CONCERT HALL,

Friday Evening, April 28th, 1865.

GRAND MARCH BY THE CHILDREN.

1. Polka Quadrille, - - - *By the Children.*
2. Pas Styrienne, - *Miss Heinitsh and Master Kensil.*
3. Madelaine, - - - - *Miss Minnie Martin.*
4. Venita, - - - - *Miss Amy Miller.*
5. Highland Fling - - *Master Harry Kensil.*
6. Hidalgo; or, Fan Dance. - *Miss Jennie Simes.*
7. Highland Fling, - - *Miss Effie Morris.*
8. Madelaine, - - - *Miss Elmira Munson*
9. Irish Jig, - - - *Miss Etta McIlwaine.*
10. Arab Dance, from 'French Spy.' *Miss F. Heinitsh.*
11. Pas de Matelot, - - *Master Mercer Brown.*
12. Pas Mazourka, - *Miss Simes and Master Shane.*
13. El Jalio de Zeres, *Miss Heinitsh and Master Kensil*
14. Pas de Seul, - - *Miss Elmira Munson*
15. Pas de Matelot, - - - *Master John Laird*
16. Highland Fling, - *Master George Brown*
17. Venita de Cadiz, - *Miss Fannie Heinitsh*
18. Pas de Seul, - - - *Miss Minnie Martin*
19. Highland Fling, - - - *Misses Webb*
20. Pas Molinska, - *Misses Amy Miller & Munson*
21. Pas de Matelot - - *Master Harry Kensil*
22. Pas Manola, - - *Miss Elmira Munson*
23. Donble Irish Jig. *Miss F. Heinitsh & Harry Kensil*
24. Pas de Gazelle, *Misses Effie Morris & Jennie Simes.*
25. Cracovienne, - - - - *Miss Cambell.*
26. Highland Fling, - - - *Master Cambell.*
27. Spanish Dance, - - - *Miss Lea Losia.*
28. Minuet de la Reine, - - *By twelve children.*

The Orchestra is generally composed of several pieces of music, viz: violin, piano, harp, flute, cornet, clarionet, violincello, &c., but when only one or two pieces are used, the violin and piano are selected. The selection of music requires sufficient discrimination to procure the most competent players, as much of the success of the Ball will depend upon the character of the music; for it not only controls the dancing, but renders the company cheerful and lively, or dull and indifferent, as the music is good or bad. Easy, quick, lively music, well and forcibly played, is the kind generally selected, and doubtless altogether the most suitable for the ball room, public or private.

The floor managers have the charge of forming the sets, providing places for all that desire to dance, carrying out the programme, &c., and are to be distinguished by a bow ribbon, or star, &c., worn as a badge.

A prompter, or caller of figures, is sometimes appointed, who is required to have a sufficiently clear and forcible voice to be audible in all parts of the room; and to be suffi-

ciently familiar with the figures and the order of calling them to be exempt from mistakes.

The usual time of opening a public Ball, is 9 o'clock, P. M., and of closing it, from 12 to 4 o'clock, A. M. The attendants at a public Ball are not reqnired to go on time, but are granted the privilige of going when they get ready, and leaving as soon as they feel disposed; yet it is advisable for various reasons not to go at a very late hour. Of course ladies never attend public Balls unaccompanied by gentlemen.

A gentleman attending a lady to a Ball, first conducts her to the ladies' dressing room, and then repairs to his own, and after divesttng himself of his hat and other equipments, and receiving his check, returns to the portal of the ladies' saloon, to meet and conduct his lady into the Ball room.

In no instance will a gentleman enter a ball room undivested of his accoutrements, whether he accompany a lady or not; yet not over a year since, at a public Ball, given in the Capitol of one of our sister States, we beheld a

legislator, promenading in the Grand March, with a lady on one arm, and his hat, held in hand, gracefully reclining on the other. O, tempora! O, Mores!

The order of programme generally commences with the march figure; after which the company take their seats and fill up their engagements.

When a gentleman accompanies a lady to a Ball, courtesy demands that he dance the first set with her, after which he is at liberty to introduce a friend, or to make such arrangements as may be the most agreeable to both. But it is not considered generous for a gentleman to make more than three or four engagements "ahead" with a lady, as she might have other friends present, with whom she might find it agreeable to dance. Nor can a lady claim the exclusive attention of the gentleman for the same reason; provided however, that he always sees her provided with a partner. For the ball room is no place for favoritism, and whatever preference be felt, none should be manifested in a public assemblage for entertainment,

and where politeness, hilarity and general sociability should prevail.

A gentleman unprovided with a partner, among his acquaintances, has the privilege of soliciting the aid of the Master of Ceremonies, who may, with propriety, introduce him to a lady, and if she be disengaged, request her to dance.

A lady should not refuse a gentleman, when thus introduced, without a reasonable excuse, but no lady is expected to dance with a gentleman without a proper introduction; nor should a gentleman seek an introduction unless he be qualified to dance. An introduction at a public Ball for the purpose of dancing, does not entitle a gentleman to the privilege of speaking to the lady elsewhere; but it does create the propriety of her recognizing him, if she feels so disposed, when of course he will return the salutation. When a gentleman sees the hand of one that has been refused him, without a reason, given to another in the same set, of course he takes no perceptible notice of it, but he cannot, without compromising his dignity,

solicit her partnership again, as no lady will be guilty of so great a breach of etiquette, unless she desires to sever his acquaintance.

A man who makes an engagement with a lady, and fails to be in attendance at the proper time, or afterwards dances with another, renders himself unworthy of any further attention by the lady, on that occasion.

The engagements being filled, the dancers, at a signal from the orchestra, take their position on the floor, and if a square dance proceed to fill up the sets, always observing that the side of the hall, opposite the orchestra, constitutes the head or top of the Ball.

When a couple take their position in a set, they are bound by the strictest rules of etiquette, to retain it for that dance; as running from set to set, not only shows a lack of good breeding, but is productive of confusion.

If contentions arise concerning the arrangement of a quadrille, positions, &c., or on any subject in relation to the programme, or matters of etiquette, &c., they should be referred to the master of ceremonies, who constitutes

the proper tribunal for the settlement of all questions and misunderstandings of the kind, that are liable to arise. And in no instance will a gentleman be guilty of intentionally giving or resenting an offense in a ball room; as all personalities that cannot be referred to the proper tribunal, are upon principles of honor, required to be settled elsewhere.

At the completion of the sets, the master of ceremony announces, "all's ready," when the orchestra, after a strain of eight bars, "puts the ball in motion." If the party be composed of proficient and accomplished dancers, a picturesque and most interesting scene is wont to ensue. Arrayed in the choice habiliments of fashion, variegated in the most pleasing styles and colors, featured with a pleasing variety of animated countenances, lighted up by the radiance of fleeting smiles; and skilled in positions of body and limbs, undulating to harmonious sounds, with measured steps, they will elegantly and gracefully tread the "mazy thread of a beautiful dance."

With cheerful bows, curtseys, and graceful

presentation of hands, will thoy elegantly and easily glide through the figures of a plain quadrille; or by a modest adjustment of his right arm, and proper extension of her right hand, with her left gracefully resting on his right shoulder, will each gentleman conduct his partner, regularly and pleasantly, through the meandering rounds of a whirling waltz.

But if the dancers be dull, unpracticed or untutored; if they be neither versed in the figures nor graceful in the movements, instead of a scene of hilarity, harmony and beauty, the ball room will present a state of wild disorder and confusion; of bungling involutions in quadrilles, and jostling collisions in the whirling waltz; till both pleasure and improvement will flee the place abashed!

At the conclusion of a set, the gentleman conducts his partner to a seat, and when he takes his leave, thanks her with a polite bow, for the pleasure conferred; when she, "with a gracious air and pleasant smile, returns the bow in silence."

In conducting a lady to her seat, the dressing

room, to and from the supper table, or anywhere in the ball room, it is customary for the gentleman to offer his right arm; nor is it proper for a lady to go anywhere in the ball room unattended by a gentleman.

Before proceeding to the supper room, it is the custom in some places to finish with the march figure, by which all the sets are thrown into one line, headed by the floor managers, or parties capable of conducting the figure. On entering the room each couple retain their positions, so as to take their places at the table in regular order, the gentleman taking his seat on the left of the lady.

Having all divested themselves of their gloves the gentleman proceeds to perform the pleasing duty of providing for his partner, helping her to every variety congenial to her taste.

In rising from the table, it is not customary to do so alone, unless there are other parties waiting for your seat, but to await on the majority; and in leaving the supper room, the gentleman takes the outside from the wall, if there be room; if not, the lady precedes him

till arriving at the door, when he presents her his arm, and conducts her to the setting or ball room, as she may decide.

On leaving a Ball, at its close, or before, the gentleman conducts his partner to the ladies' dressing room, repair to their own, present their checks, receive their hats, coats, &c., and return to meet the ladies at the door of the saloon; "but in no instance will a gentleman enter a ladies' dressing room, as it is a sacred precinct into which he is not permitted to look."

Public Balls at one time were held in high esteem, and were principally patronized by the *bon ton*; but many of them having degenerated into mixed assemblages, where different customs, tastes and manners are wont to prevail, they have to a great extent, fallen into disrepute among the elite of society, and fashionable dancing is now mostly confined to the private drawing room. There are, however, still some very select public Balls, conducted under such auspices, as render them agreeable to the most fastidious.

Private Balls, Soiree, Party, &c.

Differ in many respects, both in their management and code of ethics, from the public Ball, and being generally composed of parties whose customs, education, taste, &c., are congenial, are exempt from those cold formalities and necessary restraints, that characterize a "mixed assemblage." More latitude is allowed here to "sparkling conversation" and social familiarities, and more sociability practiced between strangers. We are in the habit of giving at our schools, semi-monthly parties to our scholars and patrons that are conducted on thsse principles.

Cards and invitations for private Balls, are issued a week or two in advance, in the name of the lady, or the lady and gentleman, of the house; if given by a single lady, her name should be associated with her mother, father, or brother's, as the case may be; filled up by pen and ink with the names of the invited guests, and directed in an unsealed envolope. Thus—

Mrs. A.....'s Compliments

To Miss B....., requesting the pleasure of her company on Wednesday Evening January 10th, 1869, at 8 o'clock.

Dancing.

R. S. V. P.

999 Chestnut street.

Mr. and Mrs. A.....'s Compliments

To Mr. B....., requesting the pleasure of his Company on Tuesday evening, January 10th, at 8 o'clock.

Dancing. 999 Chestnut Street.

R. S. V. P.

[The initials R. S. V. P. are used for the French phrase, "Respondez s'il vous plais"—the favor of an answer is requested.]

More invitations are generally sent out than the number desired to compose the party, as all that are invited seldom find it convenient to attend; and in order that it may be known how many to prepare for, a prompt reply is always required, addressed in the name of the lady. Thus—

Compliments of Miss B.....

to Mrs. H.....

Accepting, with pleasure, her kind invitation for Tuesday evening, 11th inst.

84 Walnut Street.

OR IN CASE OF A DECLINATION,

Mr. C.....'s Compliments

to Mr. and Mrs. H.....,

Regretting the necessity to decline their kiud invitation on Tuesday evening, 11th inst.

73 South Broad Street.

A lady having an invitation to attend a private Ball or party, enjoys the privilege of inviting a gentleman, who may not have been invited, to accompany her.

In attending a private party, the accustomed respects are required first to be paid to the lady and gentleman of the house; and in making the debut in the Ball room, a polite bow should be made to the whole party.

Introductions at private Balls and parties are not regarded as a necessary preliminary to the engagement of a partner for a dance, or the commencement of an acquaintance, since all are alike the invited guest, and to be presumed for the time at least, to be upon a social equality. Yet even here, introductions are not to be entirely dispensed with, since they not only give confidence and a convenience of names, but a better license to the cultivation of subsequent acquaintance.

At private Balls even more restraint is exacted than at the public, in making engagements and manifesting preferences, lest the general sociability be marred by a display of

partiality and selfishness, entirely inappropriate in an assemblage for mutual entertainment.

It is not customary for husband and wife to dance together; nor are the host and hostess wont to participate much in the dance, as their attentions are required in the interests of their guests, seeing that the ladies are all provided with partners, &c.

The gentleman, at the announcement of supper, conducts his lady, if he accompanies one, or if alone requests the privilige of escorting some lady to the table, where he remains to wait on her, as at the public Ball.

Refreshments are sometimes substituted for supper, and are served around at regulated intervals to the party.

The hour of closing is generally much earlier at private than public Balls, and though parties may with propriety leave the latter at pleasure, their departure from the former is not allowed to divert the attention of the company. Individuals desiring to leave before the Ball closes, will quietly seek out the host or hostess, and after making their acknowledgments for favors

conferred, and pleasures enjoyed, retire incognito.

We have thus attempted but a general description of the rules and regulations governing public and private Balls, which, as we have elsewhere stated, with the styles of dancing will be found to vary more or less with the manners and customs of the people in different localities and countries, in Europe and America in Paris and London, and Philadelphia and New York; but nowhere will there be so great a distinction seen, as between the city and

The Country Ball.

"I saw her at a country ball,
There where the sound of flute and fiddle,
Gave signal sweet in that old hall,
Of hands across and down the middle,
Hers was the subtlest step by far,
Of all that sets young hearts romancing
She was our queen, our rose, our star,
And when she danced, Oh, Heaven! her dancing."

At a country Ball many of the strictest rulso of etiquette are not only dispensed with, but the parties being generally known to each other

personally or by reputation, indulge in a freer commingling and more lively sociability, than is customary in the city. A gentleman not only enjoys the privilege of asking a lady to become his partner in a dance, without the formalities of an introduction, but on being introduced, may with propriety enter freely and familiarly into conversation, or solicit a promenade. At most country Balls the dances are few in number, simple in figures and old in fashion: as the country dances, the cotillion, plain quadrille, lancers, Virginia and other reels, with now and then an antique waltz, &c., though the polka and mazourka quadrilles, are sometimes introduced, but seldom executed with success.

Vividly and impressively does my memory recall a scene of the last season at a country Ball, where young men and maidens, of robust limbs and florid cheeks, fired by the spirit-stirring strains of music, in contrasting modulation to "old Ocean's sounds," in joyous hilarity, "gayly thronged the mingled maze of the rustic dance."

It was a beautiful moonlight night at the sea side, on the Delaware shore, where the rural folks are wont to seek the pure and refreshing air and bathe in the invigorating and embracing waters of the rolling main. The hall in which the party was assembled was a capacious one, well arranged; of a gothic and somewhat dilapidated frame, with long piazzas and antique porticos, and surrounded by willows, evergreens and sycamores. The windows and doors were adjusted to the ingress of air, the room decorated with wreaths of growfoot and fragrant bouquets, and lighted by antique chandeliers to a brilliancy that exhibited every complexion and feature of the fair assemblage, whether clustering in merry groups for a chit chat, "*cum priviligo,*" or dancing in "wild luxuriance of spirit," to the sound of the "fiddle and the bow." While the silver rays of a full-grown moon gleaming through the rustling boughs of the surrounding trees, and falling in rich profusion on the grotesque porches, disclosing successive platoons of gay and sportive promenaders, with light and smiling faces,

added another enchantment to the already over romantic and picturesque view.

Their dances were few in number and of the time honored style; the contra, Virginia and rustic reels, plain quadrille with its jig, coquette and New Year's figures; the lancers, and now and then a lively waltz, constituted the variety, and though their execution showed a lack of proper training, without which a graceful ease and elegance of carriage cannot be attained, yet with steps responsive to harmonious sounds, they danced with a gusto that cast a halo of bright animation over every form. "And all went merry as a marriage bell."

Masked Ball

As its name implies, is an assembly of dancers or persons dressed in comical costumes, and having themselves so masked as to be unknown to each other by any visible features.

They are generally held at night, in large and fashionable halls, brilliantly lighted and adorned for the occasion; where the participants amuse themsslves by various diversions,

as playing pranks and trying to recognize their partners in the dance, by their voice, movements, &c.

The first Bal Masque was given, it is said, by Catharine de Medici, and was noted for its display "of romantic pleasure and social treachery."

They were introduced into England, by Henry VIII, when they became popular among the people, who abandoning their ancient custom of dancing without doors, in rural groves, &c., engaged large and magnificent halls, the expenses of which were defrayed by an admission fee. Thus Pope speaks of "Courtly Balls and midnight masquerades." Bals Masque were also transported from Italy and France during the 17th century, to the courts of Germany, where they became distinguished by the name Bal Costume.

In various parts of Europe and the United States, Bal Masque Carnivals are in vogue at the present time, especially in the southern countries.

Court or Diplomatic Balls

Are given by the heads of government on occasions of coronations and inaugurations, &c., and are gotten up regardless of expense. They are thought to resemble in some respects the ancient Greek and Roman diplomatic gatherings; and are wont to display a great variety of talent and spirit, from aspiring youth to withering age, by the commingling of the nabobs of the land, prelates of the courts, and elite of society, with grave statesmen and noblemen, kings and queens, Senators and Presidents, in the gay and festive dance, or the mirth, frolic and concomitant amusements of the occasion. The inaugurations of the Presidents of the United States, affords the only instance of Diplomatic Balls in this country; and they are sometimes of such magnitude as to require a monster wigwam or temporary Ball room to be constructed for the purpose. The occasion is not only patronized by members of Congress, members of the Cabinet, the President and ex-President, with their families and innumerable

friends, but also by swarms of office hunters and seekers of notoriety.

Military Balls, Firemen's Balls, New Year's Balls, Fancy Dress Balls, &c., are very prevalent in the United States, and being gotten up to suit the occasions, as their names imply, require no special description.

The Dancing Academy

Not only comprises in its tuition the ethical rules pertaining to a correct deportment in the Ball room, but possesses some peculiar to itself, that are to be observed by the pupils of the Terpsichorean art. When gentlemen and ladies compose a class, on entering the academy for practice, each repair to their respective dressing rooms and arrange their toilets, preparatory to the exercises. The first half hour is usually devoted to the rudiments, exercises in the steps, &c., during which the ladies are taught separately. At the signal from the orchestra, the ladies enter the dancing hall and take seats arranged for them on the opposite side from the gentlemen.

As the object of attendance is to learn, and as ladies and gentlemen can progress more rapidly by practicing together, the formalities of introductions are generally dispensed with. No lady need entertain a serious objection to dancing with any pupil so long as he properly deports himself; but at the conclusion of the set of course all intimacy terminates, and he conducts her to her own side of the house, and thanking her for the favor conferred, politely bows and returns to his own seat. A gentleman in choosing a lady partner, will of course be governed by the strictest rules of politeness, and address her in somewhat the following style:—Standing at a proper distance, slightly and gracefully inclining the body and extending the right hand, will say, with a complacent smile: "Will you please to accept me as your partner in this set?" or "May I have the plea sure of dancing this set with you?" to which, if disengaged, she will reply, "With pleasure, sir;" or with a consenting smile, politely accepts his arm. (This ceremony however is not peculiar to the Dancing School.)

Loud talking, laughing and stamping, are as impolite in the presence of ladies, as smoking and chewing, and therefore never indulged in by gentlemen. Neither will they form habits of changing from set to set, turning their back to their *vis a-vis*, talking to parties in other sets, or setting down during the dance, or even in the interims of repose; as such practices are not only derogatory to the rules of etiquette, but tend to create disorder and confusion.

Many pupils after acquiring a proficiency in the dances, become unmindful of the golden rule, by which they may themselves have profited:—"do to others as you would have them do to you,"—and exhibit a disinclination to accept as partners, scholars of less efficiency; such a disposition not only betrays a want of courtesy, which should be regarded as a cardinal principle in every branch of education, but also tends to retard the progress of the school.

It should be the studied object of every lady and gentleman in practicing those rules and precepts which they expect to carry into practice in society, to render themselves as agree-

able as possible; for it is principally by imitation and habit, that all the graces and accomplishments essential to correct deportment in the Ball room, as well as elsewhere, are acquired.

Before engaging in the exercise of a quadrille or any of the waltzes, it will be necessary for a beginner to acquaint himself with the fundamental prtnciples, or

Rudiments of Dancing.

The Rudiments of Dancing partake of two varieties: classic and private dancing. But as classic dancing can only be acquired by the young under the tuition of an instructor, we propose to do but little more here, than to allude to some of the fundamental principles upon which the system of private dancing is based, and which constitutes the ground-work for the highest perfection in the Terpsichorean art.

Position

Constitutes one of the first principles in the rudiments of dancing, whether classic or pri-

vate, and comprises the correct attitude of the body and limbs.

The proper position of the body when standing, is erect, the shoulders thrown back, the chest slightly projecting, legs straight, arms slightly curved and swaying gracefully by the side, the palms of the hands turned inward, with the fingers gracefully grouped; the heels set close together, and toes turned outward, while the expression is cheerful, and the whole form assumes an air of elasticity and ease.

This position is alike applicable to ladies and gentlemen, and only to be varied according to the nature of the performance, when in action. But since alternate contraction and relaxation is a law of the mascular system, and since a great variety of muscles are brought into contraction in sustaining this position, expending a proportional amount of nervous energy, it is evident that it cannot be conformed to, very long at a time, without being followed by more or less exhaustion and fatigue. Contortion is the natural result of constraint, and therefore freedom of style and gracefulness of ease are

not to be sacrificed for the confirmation of figure.

On examination of this position, however, it will be found the most natural one that can be assumed, as being in conformity to the line of gravity, and the one most adopted to the greatest variety of motions, and attended with proportionally the least amount of fatigue. The muscles are principally assisted by the head, shoulders, body, hips and legs, being thrown in a line; while the position of the feet with the toes turned outwards, increasing the extent of surface occupied by the base, tend to retain the vertical line within the centre of gravity, and thereby preserve the equilibrium of the body, whether at rest or in action.

The Position of the Feet

Are five in number; those of private dancing being but modifications of the classic. These constitute the rudiments of all the steps and motions, and therefore constitute the alphabet to the language of the feet in dancing.

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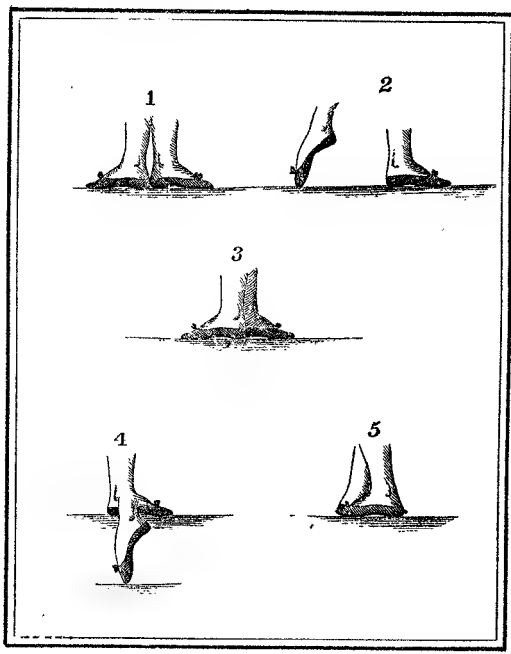

The Five Correct Positio.ns

The Positions for Classic Dancing

May be briefly stated as follows:

Position 1st. Join the heels together and turn the toes equally outward till the feet are brought in a right line, at right angles, to the line of their accustomed position. The use of this position is for steps that begin with a sink. Figure 1, cut 4.

Position 2d. Extend the right foot to about its length to the side, in the same line of the first position: used for steps to the side. Figure 2, cut 4.

Position 3d. Bring the heel of the right foot in front to the hollow of the left foot, so that the feet may be in parallel lines, so close as to exclude the light. Figure 3. Used for the emboites.

Position 4th. Move the right foot out before the left, about its length, preserving the same parallel lines: used for steps to advance and retire. Figure 4.

Position 5th. Draw the right foot immediately in front of the left, in the same parallel

line, so that the heel of the right foot and the toes of the left, and the toes of the right and the heel of the left, shall be in juxtaposition. Figure 5. Used for sinks.

There is a 6th position, not generally given, which consists in placing the right foot about its own length from third position, and is used for steps that are performed in a zig-zag direction.

It will be observed in these positions that the feet are invariably turned in line at right angles with the line of their accustomed positions in walking, and the positions should be executed both with right and left foot in front and behind.

THE POSITIONS FOR PRIVATE DANCING

Are, as already stated, but derivations of the classic, and are the same in number as follows:

Position 1st. This position is very similar to the first position in fancy dancing. The heels are placed together, and the toes are turned from each other to the extent of a right angle.

Position 2d. The second position is effected by gliding the right foot sideways from and in the same line of the first position, to about the length of the foot, raising the heel and resting the toes on the floor.

Position 3d. Is executed simply by withdrawing the right foot from the second position, and placing the heel close in front of the left instep, so as to form a half cross.

Position 4th. Resembles the second position, differing only in location, and is effected by extending the right foot forward and outward to about its own length, raising the heel and resting the toe on the floor.

Position 5th. Consists in the heel of the right foot resting in juxtaposition with the toes of the left, and may be formed by simply withdrawing the right foot from the fourth position to a right angle with the toes of the left.

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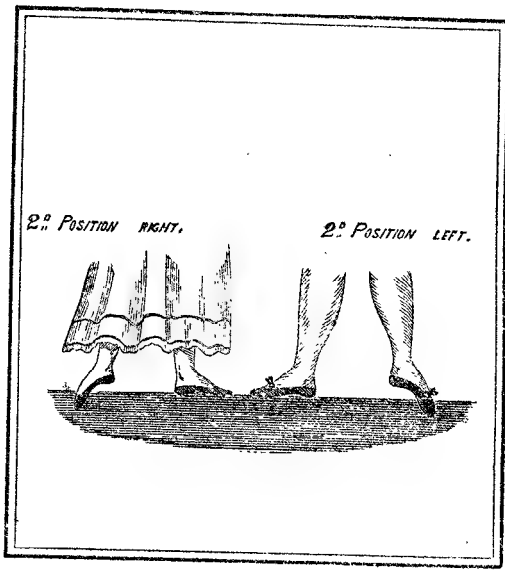


Rudimental Exercises in Classic Dancing

Are technically termed Bending in Position, Battement, Pas, &c., &c., a full description of which would not be appropriate here, as such movements are almost entirely dispensed with in society dancing.

We cannot however refrain from stating that were more attention devoted to at least some of their simpler movements, as inflections, bends, positions, combinations of steps, &c., by the amateur of private dancing, our Ball rooms would not only present more graceful and interesting dancers, but also more picturesque and enlivening aspects.

Says an author: "Our fashionable dancers, with a puerile, fastidious notion in avoiding operatic movements in society dancing, affect a languid air, and walk through a quadrille, which is perfectly incompatible with the intent and spirit of its natural attributes; and among the untutored disciples of the dance, an opposite incongruity of practice is rapidly obtaining by dancing cotillions and even the polka in time of reels. The happy medium is a desideratum in the Ball room."

Bending in Position

Comprises a class of exercises that are very serviceable by cultivating the flexibility of the joints; and the ankles are very much strength-

ened and improved in motion from bending and turning the knees outward, while the heel is kept on the floor and the body erect, an exercise every learner can and should practice.

THE BOW AND COURTESY,

Constituting as they do an indispensable performance in the Terpsichorean art, as well as in the ceremonial usages of society, may appropriately be treated of here.

Their proper execution are of no small importance as an accomplishment, being required in every day life, in meeting and parting with friends; in making a debut in, and retiring from a drawing-room; selecting the hand of a partner and returning thanks for favors con-

ferred; the commencing of every set and executing many of the figures, &c.

THE BOW is executed in four movements, thus:—Standing as may be convenient, in the first or third position, glide the left foot sidewise, to the distance of its own length. [Count one[.

Draw the right foot close to the left, in either first or third position, as commenced. [Count two].

Simultaneous with the finish of the last movement, incline the head forward by a gradual bend of the body, slightly curving the arms and grouping the fingers, and directing the eyes first forward and then downward in the recognition of your *vis-a-vis*. [Count three]

Gracefully resume the erect position, directing the eyes forward, [and count four].

The same directions are applicable in commencing the execution of the bow with the left foot.

The Courtesy is a salutation performed exclusively by the ladies, generally, though not always, used as a counterpart to the bow.

Some teachers formerly taught its execution in four movements also; as by gliding the foot from first to second position [in the first], then drawing the left foot in rear of the right to the fourth position, [in the second] bending the knees and inclining the head and body forward, [in the third] and raising the body to the erect attitude [in the fourth movement].

But the most simple and proper mode is executed in two movements and eight counts, thus—

Standing in the fifth position, rest on the left foot, throw the right foot in the rear of the left foot, to the distance of its own length in the fourth position, bend the knees and gracefully incline the head and body forward, [counting four in bending], draw the left foot up to the right in the fifth position, and resume the erect posture [counting four in rising]. The courtesy is executed commencing with either foot, and should be practiced as much on one foot as the other.

In executing the double courtesy on either side, in concluding the first, instead of return-

ing the right foot to the fifth position, draw the left foot in rear of the right, into the fourth position.

It must be observed that the bow and courtesy not only differ in mode of execution, not only with respect to the positions of the feet, but also in bending the knees and sinking back.

The difference also in the employment of the two must be strictly observed.

A lady may practice either in the drawing room as expedient, but a courtesy on the street in meeting an acquaintance, would be entirely out of place, it should only be made in the drawing-room in receiving friends, introductions, commencing a dance, and executing some of the figures &c.; while the bow takes its place when the body is in motion, as passing a friend, promenading, entering a room, &c.

There is also both the Standing and Passing bow. The passing bow, as we have just stated, is proper for both ladies and gentlemen, and is made in passing friends and acquaint-

ances in public places, or entering the ball-room without halting. It is executed by slightly turning your body towards the party you salute, bringing up the hinder foot as advancing to the third position, in rear of the front foot, slightly bending the knee, making a slightly forward inclination of the head and body, and moving off on the foot last brought up. In the street this bow is made with less motion of the body and knee, and by gracefully raising the hat with hand farthest from the party addressed.

Battements

Comprise the movements of one leg raised from the ground, while the other supports the body, and are divided into Grand Battement, Petit Battement and Battement of the Instep. These exercises give a variety of motions to the joints and limbs, requiring a great deal of perseverance in study and practice for their skilful execution, and are applicable to only a very limited extent to society dancing; yet much benefit will accrue to every amateur

from practising several of their movements, especially the Battement of the instep.

The Pas

Implies the combination of steps to a musical air, arranged to the performance of one or more persons, as Pas Seuls, Pas de Deux Pas de Trois, Pas de Quatres, &c. It is also applied to the skilful execution of steps. Professor Wilson, a distinguished athletic, is said to have mounted one of the tables at a festival, in commemoration of Burns, and danced a Pas Seul among the glasses and decanters, without causing any breakage.

"Such classic pas—sans flaws—set off our hero,
He glanced like a personified Bolero."—Byron.

Combination of Exercises

Comprises the various Battements; as Rond de jambes, tems de courant, simples et composés, coupés a la premiére, a la second et composes grand fouettés, Pas de Bourrée, quart de tour, &c., all of which are specially of the classic

art, but may be studied with interest by all lovers of Terpsichore.

But the most skilful execution of the steps and evolution of movements, will not constitute the perfect and successful dancer. Other essential accomplishments consist in gracefulness of carriage, elegance of manners, and vivacity of countenance; qualities that not only serve to captivate and entertain, but constitute the quintescence of every performance.

In the attainment of these accomplishments special attention is required to be paid to

The Gait and Opposition of Limbs.

For a good style in walking is not only of the highest importance to an exhibition on the stage, but is likewise admired in the fashionable Ball or the private drawing-room. The gait is best cultivated by turning the knees and toes out, extending the legs well, regulating the steps to a moderate time and distance, holding the head and body erect and unrestrained, and gracefully poising the arms and hands.

It was formerly taught to throw the shoulders

sufficiently back to make the breast slightly project; but since the introduction of the unnatural Grecian bend, it is not uncommon to see ladies inclining their heads and shoulders forward in all of their movements.

Opposition of the limbs is a necessary auxiliary to the position of the body in effecting a proper carriage and therefore demands an equal share of attention.

Noverre says, "that of all the movements executed in dancing, the opposition or contrast of the arms to the feet, is the most natural and at the same time the least attended to."

The instinctive movements of all the limbs are in accordance with the law of contrast, and their systematic regulation in walking and dancing, are successfully effected by strict observation and practice.

In studying the Rudiments of the Terpsichorean art, we reiterate at the risk of monotony (as our object is to teach), the importance of making a careful distinction between Stage dancing and Society dancing; for notwithstanding a knowledge of the former system enables

a dancer to appear to a better advantage on all occasions, yet the classic steps and elevated movement would be entirely out of place in the Ball room. They are only studied and practiced by the amateur of Society dancing for their results, *gracefulness of ease, elegance of carriage, and harmony of action.*

Classical Dancing

Comprises two grand divisions, the Ballet and Character dancing; the former represents some fabulous transaction or fictitious subject of romance, comedy, &c., by the movements and gestures of the dancers; as the *Ballet d'action* of the French; the latter, some individual characters and peculiarities, not only by their movements and gestures, but by their dress and assumed appearance, as the Sailor's Hornpipe.

The Ballet constitutes the highest part of the classic art, and consists of two kinds: the lyric, representing the feelings, and dramatic, representing action; and is performed to music composed of operatic airs, arranged in accordance with the character and incidents of the piece,

The dramatic ballet is again subdivided into four parts, as the Historical, Mythological, Poetical and Allegorical; respectively representing history, mystery, fiction and allegory.

Several acts are required to constitute a ballet, and several entrees to compose an act; each entree being a representation of a certain part of an act, by the steps, attitudes and gestures of the dancers.

Though Mimic and Pantomime dancing is of an ancient date, the invention of the ballet, as now performed, is of more modern origin. The celebrated artist, Baltazarini, director of music to Catharine de Medicis, is thought to have been the great re-modeller of the ballet. The princes at the marriage of Galeus, in the 16th century, had a great ballet performed—"Circi and her Nymph"—that is said to have cost 3,600,000 livres, or $468,000.

Henry VI., is said to have been very partial to the ballet, and Louis XIV., was so fond of it that he appeared before his court in several of its performances.

Of the late authors of the ballet that have

distinguished themselves, none have left so world-wide a fame as Noverre and his illustrious disciples, the Vistris family. Of the fair sex that have particularly distinguished themselves, are the names of Guernard, Bigottini, Taglioni, and Fanny Ellsler—the last of which is very familiar in the United States as well as in Europe.

The invention, as well as the execution of the ballet, was formerly the work of the ballet master, but latterly others have tried their genius at both the invention of the plot and the construction of the composition.—as the eminent French tenor, Adolph Nourret, who suggested the plot of the Sylphide, the dances of which were arranged by Taglione for his daughter, and Theophelin Gautier, who produced the "Fairy Legined of Geseelle," while Adolph Adams was said to be excellent in his composition.

Besides the genuine ballet, there are also divertisements, which consists principally of steps, leaps, pirouettes, entrechats, &c., and are but the higher order of Character dancing.

Classic Dances

As taught in our schools and arranged by us, comprise

The fancy Hornpipes, Highland Flings, the various Jigs, Minuets, Allemandes, Madelaines, Pas de Seul, Deux, Trois, Quatres, &c.; the Spanish Dances, French Quadrilles, and Fancy Waltzes, &c., which we will not specify here, as enough will be found in our programme of the Fancy and Citizen Dress Soiree (Page 49), to serve for illustration.

Steps in Classic Dancing.

The following steps, though few in number, are extremely facile in their execution, and may be studied by all with interest, who may aspire to excel in elegance in Quadrille dancing, viz: Jete et Assemblé, Chassé Jete et Assemblé, Sissone, Ballotte, Jete et Assemblé, Trois Chassé, Jete et Assemblé, Balancé, Pas de Zephyr, Jetes a côtes, Pirouette. It is not intended, however, that ladies should confine themselves to these steps. To excel in French dancing requires a knowledge of Pas Glissé,

Pas Bourre, Pas Echappé, Pas Brize, Tortille, Fleurette, Battements, Coupé, Pas de Basque Emboite, Entrechat, &c.

EXPLANATION OF STEPS IN CLASSIC DANCING.

Assemblé.—This step is used at the termination of several others. To execute Assemblé forward, you proceed as follows: supposing the left foot to be in front, sink on your left foot, and bring the right foot in a circular movement, to the third position, before falling on both feet, with the knees perfectly straight.

To execute an Assemblé backwards, make the same movements in sinking, and finish with the right foot behind.

Jete et Assemblé.—A Jette forward is made by springing on the left foot, simultaneously raising the heel of the right foot perpendicular, to the fourth position, behind; to this add an Assemblé forward.

Chasse, Jete et Assemblé.—To execute this forward, commencing with right foot front, sink on both feet, and raise with half spring into fourth position, carrying the left foot into the

place of the right, in the fifth position, simultaneously advancing the right. Add the Jete with right foot behind, and also an Assemblé.

To execute this step backwards, sink on both feet and raise with a half-spring into fourth position, returning back the right foot into the place of the left, in fifth position, simultaneously sliding back the left foot. Add Jete with left, and Assemblé with right, in front.

Chassé et Deux Jetes.—To execute this step sideways to the right, sink on both feet and raise with half spring in the second position, carrying the left foot sideways into the place of the right, simultaneously sliding the right sidewise and placing the left in second position. Add Jete with left and Jette with right. This step is executed sideways to the left by reversing the feet.

Sissone, Ballotte, Jete et Assemblés.—To execute Sissone from the third position with right foot before, sink equally on both feet, and rise with a spring on your left foot, simultaneously carrying the right, passing the floor, to the fourth position, with the knee extended.

To execute Ballotte, bring the right foot to the third position, and again returning it back to the fourth position, without any motion of the knee; and then add the Jete with right, and Assemblé with left. Sissone Ballotte can be executed in the first position.

Trois Chasse Jete et Assemblé.—This step is executed with right foot before, by sinking on both feet, then rising, with half-spring, in fourth position, next sliding your left foot into the place of your right, simultaneously advancing your right, and carrying the left to the fourth position before; then sinking again on both feet; then rising, with half-spring, in the fourth position, and sliding the right foot into the place of the left, simultaneously advancing the left, and carrying the right to the fourth position before, repeating the same with right foot in front. Add Jete with left, and the Assemblé with right.

Balancé.—To execute this, from third position, sink equally on both feet and make a step forward, with the right foot rising on the toes, to the fourth position, and the left following

straightly to the right, forming the second position; then sink as before and make a step backwards, with left foot rising on the toes, to the fourth position. the right following, and finish in the second position.

These steps can only be acquired under instructions, and are only given here to refresh the memory of pupils when practicing in the absence of their teachers.

CHARACTER DANCES.

We will also give the following character dances here as examples, which of course, can only be executed by those who are perfectly familiar with the steps.

LADY'S HORNPIPE.

A flora round.
Heel and toe down.
A stay back.
A double heel and toe forward.
Pas Brize and Assemblé forward.
Entrechat Vola forward.
Entrechat Italian back.

Forta forward.
Forta round on station.
Change Ballotte back.
Rocking step forward.
Pas Bourree et Assemblè back.
For finale:—Grand flora round.

PAS DE MATELOT, OR SAILOR'S HORNPIPE.

Ballotte round.
Entrechat et Assemblé down.
Pas Bourree, stay round and cabrioule back.
Entrechat et Assemblé, Entrechat Brize on station, rocking step down, rnnning back on the heels, as if making a long pull on a rope.
Epistolate, or weaving step forward, and a trebbling step back.
Heel and toes in and outward.
Front shuffle down.
Cossack heel step back with pulling rope; ending with bending in fifth position.
Spring and make two revolutions in the air. Glissade round and make a sailor's bow,

SOCIETY DANCING

Have, of late years, undergone a very great change, having become much improved in beauty of style and system of figures. Instead of the country dances, the old fashioned cotillions, the various reels, devil's dreams, &c., we have the elegant and systematic quadrilles, the Plain, the Parisian, the Gladiator, the Polka, Mazourka, Schottische, Polacca, Lancers, &c., danced with easy, beautiful and regulated steps; and though our round dances may be reckoned as of ancient date, they have of late been so revised and remodelled, and presented in so different garbs and styles, as now to appear almost entirely new.

Besides the Plain Waltz, that was almo s exclusively danced at one time, in a continued whirling, top-like motion, in circles around the room, we now have the improved Polka, Redowa, Gallopade, Schottische Polka, Mazourka, Esmeralda, Varsovienne, Danish, &c., that not only admit of a variety of motions, but permit of the dancer's turning with ease and rapidity, in every desirable direction.

7

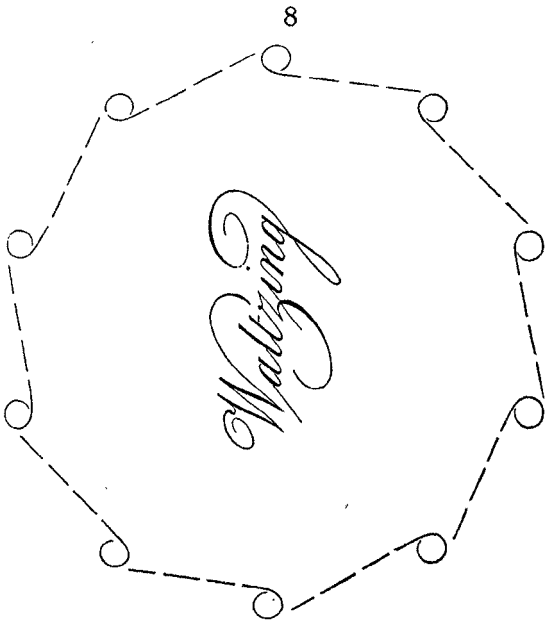
THE ROUND DANCES

Not only afford a pleasing variety and change from the Quadrilles, but possess some advantages peculiar to themselves.

They can be executed without taxing the memory with the complication of figures, and by any number of individuals from a single couple, to as many as can conveniently occupy a given space. They also call into play a grea variety of muscles of nearly every part of the system, and are therefore productive of a greater amount of exercise in a given space of time than most of the square dances.

Being danced, generally, in circles around the room, a great deal of skill and dexterity,

especially on the part of the gentleman, is required to keep within the proper line, and avoid jostling collisions.



Showing the Five False Positions in Waltzing.

POSITIONS, RULES, &c., IN THE ROUND DANCES, Require to be well understood before commencing the executions of the steps, as it is found, by experience to be more difficult to unlearn bad habits in waltzing, than to acquire correct ones, and that not unfreqnently persons can become stiff and ugly waltzers, simply from the want of proper instructions in the beginning.

A pupil might attain a high degree of excellence in the execution of the steps, display the greatest dexterity in the most difficult evolutions, or dance with the vigor of a personified Bolero, yet if his position be bad,—head rigid or improperly inclined, body stiff or bent to an improper angle, the arms and hands ungracefully adjusted, his partner held at an improper distance, &c.,—he makes but an awkward appearance, and loses all the effects of his otherwise good dancing.

THE CORRECT POSITION IN WALZING.

The gentleman standing in front and slightly to the left of his partner, encircles her waist

slightly with his right arm, holds her right hand in his left, slightly clasped and gracefully extended, even with his own waist, places his right foot in front of her right, slightly bends the knees, inclines the head and body a little forward, and with an air of cheerfulness and ease, holds his partner at just a sufficient distance to admit of perfect freedom in every movement.

The lady's position is the same, with the following exceptions: resting her left hand gracefully on his right shoulder, and her head lightly on his left, she holds her body a little nearer erect, and advances her right foot. Being subject to the guidance of her partner, whose place it is to conduct her easily and safely through the "whirling maze," avoiding confusion and collisions, she should be strictly attentive to all his efforts.

In executing the round dances, much practice should be given to the execution of the turns, going from right to left, and *vice versa;* as they not only tend to prevent dizziness, but afford a display of dexterity and variety. To

execute the turns with facility, requires on the part of the gentleman, the exertion of a slight force by the arm encircling the waist, and a little more with the left hand, holding her right, in gently drawing her around.

If the lady becomes dizzy from dancing, or desires to rest from any cause, she will inform her partner; who will be careful not to stop in the circle of the dancers, nor to leave her unsupported, till she recovers from the effects of the whirling motion.

The Polka

Is one of the most popular of round dances being almost universally admired and practiced Its origin is not satisfactorily known; some attribute it to the Hungarians, some to the Germans, and others to the Russians. But the most reliable authority states that it was first known at Getschin, Bohemia, introduced in 1835 at Prague, and performed by Baab, a Bohemian dancing master, at the Odeon theatre in Paris, in 1840. But wherever and whatever the origin of this dance, it is very certain that

the polka of to-day is not the polka of yore. On its revival by the French, not very long ago, from the comparative oblivion into which it had fallen, it was divested of its former complicated figures and numerous gestures, and so completely remodelled as to become almost an entirely new dance, retaining nothing but its former general principles.

Unlike the fate of most new dances, so warm a reception did it meet on its first appearance, that it was almost simultaneously adopted by the different countries throughout Europe; and so captivating was its magic-like influence, that it found admirers and votaries in every class of society, and among all grades of people. The young and the old, the feeble and the robust, the learned and unlearned, were alike drawn into the pleasing vortex of its whirling motions, and for the time made oblivious to the stern realities of life, the effects of disease and the infirmities of age.

Steps of the Polka.

Music—2-4 Time.

The steps of the polka are very easily ac-

quired, and consist of three measures and one rest: as one, two, three—pause,—all in two bars.

To execute the step, commence by standing left foot front in third position, then springing slightly on the right, slide the left foot diagonally forward, turning the toes inward. (Count one). Move the right behind the left, in third position. (Say two). Slide the left foot forward again, making a half turn, and bring the right foot close to the left ankle behind, preparatory to re-commence with right. (Say three).

Pause, one quiver before re-commencing.—(Say four).

Recommence with the right foot, and continue so on alternately.

The lady executes the same steps, first commencing with the right.

The polka waltz can be executed in any direction, and should be varied; from right to left, and left to right, and forwards and backwards.

The circular movement of the waltz has been

compared to the motions of a planet in its orbit around its centre, as effecting a great circle by a number of smaller ones. Thus, every three steps constitutes the half of a small circle, that is completed by their repetition with the other foot; at the same time a resultant and progressive movement goes on, producing a great circle.

The forward and backward movements of the waltz, is performed by leaving off the half turn in the third movement, (or count), and simply taking one, two, three steps, and a rest, alternately to left and right, as before.

Polka Redowa, or (Slow Polka),

Has become to be equally admired and practiced with the polka; and it is not only as readily and easily acquired, but is executed with even less exertion when properly learned; permitting the skilful dancers to glide swiftly and freely along in every varying direction their fancy may dictate.

Step of the Polka Redowa.

Music—3-4 time.

The step of the polka redowa is precisely the same as the polka, only executed in different time, with the omission of the pause.—Thus:—Gentlemen commencing with left foot front, springs lightly on right, and slides left foot diagonally forward. Marks one time.—Draws right foot up to left in third position. (Counts two). Slides the left foot forward again. (Counts three). And without pausing re-commences with right foot, and thus continue alternately with each foot as before.

It should be observed that to execute this dance easily and gracefully, requires a sliding and not a trot like motion, that some fall into.

The Schottische.

The history of the Schottische, like that of the Polka, is somewhat obscure in its origin, and is probably of equal antiquity. It is however, supposed to be a German dance, and made its appearance in the fashionable world soon after the Polka.

This waltz is very interesting, and when skilfully executed, produces a very pleasing effect, unattended with the dizziness that sometimes results from the motion of some of the other waltzes.

Step of the Schottische.

Music—4-4 common time.

The Schottische step is very simple, generally executed in two parts—one partaking of the polka slide, and the other of the circular hop movement; though it may be danced at pleasure, either forwards and backwards, across the room, or in circles, like the polka, by the first movements.

Part 1st. To execute the first part, slide left foot sideways. (Count one).

Draw right foot to left, in third position.—(Count two).

Again slide left foot sideways. (Count three).

Then spring on left foot, simultaneously drawing right foot close to the left ankle.—(Count four).

Then re-commence, with right foot, by sliding

it sideways. (Counting one). Bring up the left. (Counting two). Again slide the right sideways. (Counting three). Finish by hopping the right foot and simultaneously bring up the left. (Counting in all four.)

Part 2. Having finished the first part on right foot, commence the second by lighting on and springing twice with left foot, simultaneously bring the right foot close to the left ankle, turning half round, (counting one, two).

Light on the right, spring twice, simultaneously bringing the left foot close up to right ankle, and turning half round, (counting three, four.)

Repeat again with left foot, counting five, six. And again with right, counting seven, eight. (In all).

In practicing this waltz, special care must be taken that both lady and gentleman, (the lady commencing with the right foot), in making the circular hop movement, keep perfect time so as to make the hops simultaneously; otherwise it will result in awkward mishaps and confusion.

Sometimes the step of the plain waltz is used

in the place of the hop step in the circular movement, which answers very well, where both parties commence it alike, and all are well-skilled in the execution of the waltz, but detracts from the character of the dance.

The Gallopade.

Music—2-4 time.

The Gallopade is a very spirited and rapid dance, and exceedingly easily acquired; but causes more fatigue in its execution than most of the other round dances. It had its origin in Hungary, first appeared in Vienna and Berlin about the year 1822, was introduced at the Balls given in France by the Duchess de Berri during the Carnival of 1829, and was rendered famous by its termination of the masked Balls at the French Opera. It has now become very popular in this country, and affords a pleasing contrast to the more revolving dances.

Step of the Gallopade.

Music—2-4 time.

The step of the Gallopade, is simply a Chassé with either foot, so long as you continue in the

same direction, and is exceedingly easy of execution. It is generally commenced [lady and gentleman in waltzing position] by making eight sliding steps across the room, then making a half turn by passing into the waltz a Deux Temps.

The Deux Temps

Is an antique waltz that a few years ago was revived and created quite a furore both in Europe and this country, but less admired than some other dances. Its chief attraction consists in the varying motions and changes that it affords, increasing or slacking of speed, going to the right or left, now advancing, then retreating, again turning into the whirling maze, or gliding at will into any figure. But to execute it properly and gracefully, requires a good deal of practice and skill. All hopping and jostling should be scrupulously avoided, and a graceful, easy, gliding movement maintained throughout the dance.

Step of the Deux Temps.

Music—2-4 and 3-4 times.

Consists of two slides, using each foot alter-

nately. Thus:—Glisse left foot sideways, and bring right foot up in third position.—[Count one].

Again glisse left foot, turning half around and bring up the right foot near left ankle.—[Count two].

Re-commence with right foot, using each foot alternately.

Directions the same for the lady, except that she commences with the right foot.

THE PLAIN WALTZ

Was introduced into France from Germany by the triumphant soldiers of Napoleon, but the exact date and location of its origin is not satisfactorily known.

It has been adopted in almost every civilized country, and at one time was almost the only waltz practiced; but is now superseded to a considerable extent by several of the Round dances already given. When properly executed, it produces a very graceful and pleasing aspect, but the dizziness resulting to many from its rapid, whirling motion, constitutes an objectionable feature.

Step of the Plain Waltz.

Music 3-4 time.

Is comparatively easily learned, though it seems complicated, and its proper execution in conjunction with a partner, requires considerable practice.

The most difficult parts consist in the simultaneous commencement of the gentleman and lady, the gentleman commencing with left, and the lady with right foot: both execute the same movements of the circle, but different movements at the same time. Thus, while the gentleman commences with his first and terminates the circle with his sixth movement, the lady commences with his fourth, and terminates with his third movement. In other words, the lady's first movement is the same as the gentleman's fourth.

As executed by the gentleman. Standing with right foot front in third position, slide left foot diagonally forward, pointing toe inward [Count one].

Draw right foot in fifth position in rear of

left, raising the heel and pointing the toe slightly outward [Count two].

Turn upon both feet, pointing upon the toes so as to bring right foot in third position to the left. [Count three], which makes the half circle.

Re-commence by sliding the right foot forward between his partner's feet. [Count four].

Slide left foot diagonally forward again, turning it inward. [Count five].

Bring the right foot into third position to left, turning on both feet to complete the circle. [Count six].

As executed by the lady, standing in third position, right foot front, slide right foot forward. [Count one].

Slide left foot forward, turning the toe inward. [Count two].

Then draw the right foot in third position in front of left, and turning on both feet to half the circle. [Count three].

Slide left foot diagonally forward, toes inward. [Count four].

Bring right foot to fifth position, in rea

of left, heel raised and toes pointing outward. [Count five].

Then turn on both feet, bringing the right foot front in third position, completing the circle. [Count six].

It will be observed that the waltzers, turning on an axis of their own, execute circles of six steps each, in a progressive movement, either directly forward or in a greater circle, the radius of which is regulated at will; that each half of the circle, consisting of six steps, is commenced and completed with the right foot occupying the third position, and that when the steps are properly taken, each revolution on their own axis, brings them facing respectively the point of the compass, so to speak, whence they started.

Mazourka

Is a native of Poland, from whence it was transported to Russia by the Russian soldiers, and thence to England by the Duke of Devonshire, and is now naturalized in France, this and other countries.

It was originally performed exclusively as a classic dance, and consisted of numerous figures and steps, all of which it is now divested, save a few of the elementary movements; the chief of which is the Pas Glisse, and therefore called the Mazourka step, which combined with the Polka step, gives us the beautiful waltz, termed

The Polka Mazourka.

The Polka Mazourka, however, is not practiced now much as a waltz, being rather too slow to inspire much animation, but the step is used in the execution of one of the most beautiful of our fashionable quadrilles.

Step of the Polka Mazourka.

Music—3-4 time.

The gentleman commences with left and lady with right foot. As executed by the gentleman, resting on the right foot, with heel of left raised slightly in front of right ankle, slide left foot out. [Count one].

Bring right foot up to left. [Count two].

Spring on the right, simultaneously carrying the left heel raised, and without touching the floor, back of right ankle. [Count three].

Then execute the slow polka step, [counting 4, 5, 6,] making first half circle. [2 bars].

Commence the other half circle with Mazourka step and right foot, [counting with its execution, 7, 8, 9,] and complete the revolution by slow polka, [counting 10, 11, 12, making 4 bars in all].

Then recommence with left foot on second revolution, as at first, and continue through the waltz.

It will be observed here that the Mazourka step is executed across without turning, and that the whole revolution is effected by the Polka step.

It may also be noted that this waltz can be danced by executing three successive steps to one Polka, making six Mazourkas and two Polkas in the circles, which is a more pleasant dance, as occasioning less frequent changing of steps.

Danish Dance

Is one of our modern fashionable waltzes, and when properly executed, affords a very interesting and lively exercise.

Step of the Danish.

Music—2-4 time.

This dance is composed of two parts; the first of which consists of the Danish, and the second of the deux temps or schottische step. Thus:—[for the gentleman:] part 1st—Glisse left diagonally forward. [Count one].

Bring right foot up in third position. [Count two].

Repeat this step three times, making 4 times in all. [4 bars].

Then execute eight gallopade steps in reverse direction. [4 bars].

Repeat the forward and reverse movements again, [16 bars], which constitutes the first part.

Then execute the deux temps or schottische, [16 bars], for the second part.

The lady commences with right foot.

Steps of the Esmeralda.

Music—2-4 time.

Gentleman commences with left, lady with right foot.

Executed in two parts; four steps of the gallopade in a straight direction, and two steps of the polka in turning, thus:

Glisse four steps, [2 bars] then execute two polka steps, one circle, [4 bars].

Re-commence, lady with right, gentleman with left foot, and so continue throughout the dance.

Waltz La Veliers.

A very fashionable waltz in France, and introduced in my schools, from Paris, in 1866.

Step of the La Veliers

Is a combination of the Polka Mazourka and Gallopade.

Gentleman standing in third position, left foot front, slide left foot in second position. [Count one].

Bring up the right foot in third position.—[Count two].

Spring on the right, simultaneously moving left in half circle back. [Count three].

Then half turn with Polka Redowa step,—[say one, two, three].

Then re-commence with right foot and repeat with Mazourka Redowa waltz, to complete the [four bars].

And thus continue repeating, using left and right alternately, in all four revolutions. [16 bars].

PART 2.

Music—2-4 time.

Flora left foot in second position. [Count one].

Bring right foot in fifth position. [Count two].

Flora left foot in fourth position, inclined inward. [Count three].

Chassé the right foot in fourth position.—[Count four].

Bring up left foot in fifth position. [Count five].

Slide right foot in fourth position, which completes the circle. [Count six].

Continue. 16 bars.

Re-commence part 1st.

Victoria Waltz.

Music—3-4 time.

The gentleman standing in the fifth position, left foot back of right; begins with three ballotté steps, passing the left foot, each time, in second position, [counting one, two, three].

Then slides left foot in fourth position, [counting one].

Glisse the right foot in fifth position, [counting two].

Slide left foot in a false position, [counting three].

Re-commencing with right foot.

Part 2.—Requires plain waltz step four times, making two revolutions in the first part, and two in the second. [8 bars of music].

Redowa Waltz.

This waltz, which was first introduced into

Paris about the date of the revival of the polka, is now but little practiced. The quadrille from which it was taken is said to have been very complicated, and has now become entirely obsolete.

Step of the Redowa.

Music—3-4 time.

The step of the Redowa is a combination of the Pas de Basque and Coupé, the accent being on the first and third count of each bar of music. The first three steps make the half and the second three completes the circle. As this waltz is so little practiced now, we deem a detailed description of the step unnecessary.

Valse a Trois Temps.

Music—3-4 or 3-8 time.

The three step waltz consists of three oblique glisses, turning on the last one. Thus:

The gentleman commences with left foot and makes three glisse slides to the left. [Counting one, two, three].

And finishes by resting firm on the left foot,

so as to have the right foot in order to recommence the step.

Slide right foot to the right. [Count one, two, three], which completes the circle.

Repeat the step to continue the waltz.

THE VARSOVIENNE.

Music—3-4 or 3-8 time.

This is a very pleasing and graceful waltz, and is executed in two parts; the first part consists of the polka step repeated four times, and the second part of two mazourkas and one polka, repeated for the first time, and the polka redowa for the second execution of the second part, and so on, using the mazourka and polka redowa in the second part.

Part 1st. The gentleman standing in fifth position, right foot in front, commences by sliding the left foot in fourth position, inclining the toes inward. [Count one].

Bring the right foot in fourth position, behind the left. [Count two].

Bring the left foot in fourth position. [Count three].

Then point the right foot in fourth position front. [Count one, two, three]. Rest one bar.

Re-commence with right foot; bring it behind the left in fifth position. [Count one].

Draw left foot around in fourth position, inclining toes inward. [Count two].

Bring right foot in third position in front. [Count three].

Point left foot in fourth position. [Rests one bar].

Then commence with left foot again, and continue commencing with right and left alternately, in all four times, which constitutes the first part of the waltz.

Part 2. Commence with the left foot and execute two Mazourka steps, in a straight line, and turn half round with Polka step, pointing the right foot; then execute the two Mazourka steps, commencing with right foot, turn half round and point the left. [8 bars, in all 16 bars].

Now re-commence the first part of the waltz, which consists of four Polka steps as above, and execute the second part, the next time,

with the Polka Redowa in lieu of the Mazourka.

Re-commence again the first part, and execute the second with the Mazourka and so continue the waltz, executing the second part by using the Mazourka first, and the Polka the second time, and so on alternately.

9.

SQUARE DANCES

Constitute now, as they ever have and probably ever will, the chief of the social dances, and in some style or other have been in usage from time immemorial.

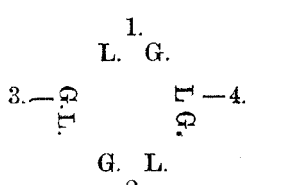
As now danced, they are generally arranged into Quadrilles, of four or eight couples, and

consist of a variety of steps and figures, systematically composed, that not only serve to drill the mind, but afford a pleasing variety of exercises and a frequent change of partners, that admit of the widest scope for conservation and the commingling of friends.

A QUADRILLE

Consists of five figures, each of which is adapted to a certain number of measures of music, 8 bars, each bar comprising two times or steps, and is danced by an even number of persons generally, in one or more quadruples.

A set, composed of a single quadruple, is divided into one, two, three and four couples, constituting two leads and two sides, thus:



The gentlemen always form on the left of the

ladies, facing opposite partners, and the leads always in a line opposite to the orchestra, which the first leads face. See figure 1, cut 9, page 127.

The execution of every figure of a quadrille, is preceded by a strain of eight bars of music, [the fifth figure of the French Lancers constitutes an exception], from the orchestra, during the first one of which, the gentlemen bow and ladies courtesy, first to their own, and then to their adjoining partners on the corner. Thus: —The gentleman bows to his partner and then to the lady on the left, while the lady returns the compliment by a courtesy, first to her partner and then to the gentleman on the right.— The leads always execute the figures first, and the sides repeat.

The style of dancing Quadrilles, varies in different societies in the same country. Some affect a display of dexterity and skill by the evolution of steps and operatic airs, while others languishly walk through a figure with an air of dignity, that pertains more to the character of a social promenade, than that of a

lively dance. The medium of these extremes constitutes the criterion. A correct musical step, a lively, undulating motion of the system, in gliding through the various figures, and a graceful presentation of hands, with a courteous bow and complacent smile, being the highest excellence attainable in social quadrille dancing.

THE PLAIN QUADRILLE

Is one of the oldest, yet most fashionable and interesting, of the square dances.

It has been termed the conversational quadrille, from the opportunities it affords for common talk and the mirth and merriment usually indulged in during the execution of some of its figures. It is also simpler and more easily executed than most any other quadrille, and being universally danced, it has become like a common language, in which all classes and ages, in every country, can alike freely participate.

It has, however, of late years, undergone some very important improvements, and by

the elite of society, danced very differently from the old fashioned way.

THE IMPROVED SET.

Figure first. Le Pantalon.

Music—4 parts.

Right and Left. . . 8 *bars.*

Explanation. The first and second leads join hands respectively with their partners, and forward four steps, then letting go hands, cross over to opposite places, the ladies passing between the gentlemen; arriving at opposite places, gentlemen present left hands to left hands of partners, turning half around, facing opposite couples. [4 bars]. Both couples now return in the same manner to regain their places. [4 bars].

Balance. . . . 8 *bars.*

Ex. Partners face each other and set, with balanceade step, [4 bars], and then turn with both hands on station. [4 bars].

Ladies Chain, . . 8 *bars.*

See cut 10.

10.

Ex. The two ladies advance, give each other their right hands, pass on to opposite station, giving left hands to opposite partners, [4 bars] and return in the same manner to their own partners and places. [4 bars].

Promenade. . . . 8 *bars.*

See cut 11.

11.

Ex. Partners face, cross hands, right hands uppermost; slide eight steps to opposite sta-

tions, [4 bars], going to the right, and eight steps back. [4 bars].

The side couples repeat the figure.

Figure second. L'Eté.

Music—3 parts.

Forward Two. . . 16 *bars.*

Ex. Then join hands and advance four steps and return [4 bars], then half right and left through, each couple passing over to opposite station, presenting left hands to partners, and turning half around; [4 bars] Flora four steps forward and four steps back [4 bars], half right and left again to places. [4 bars.]

Promenade. (*as before*). . . 8 *bars.*

Sides repeat; then leads repeat, when sides again repeat.

This figure is danced twice by the leads, and twice by the side couples, making in all four times.

Figure third. La Poule.

Music—4 parts.

Right Hands Across. . . 4 *bars.*

Ex. Leads forward, half right and left to

opposite stations, giving right hands to opposite partners in passing, leaving the ladies to the centre; face about, salute, [4 bars] and return, giving left hands back, and without quitting hands, turn half round, and give right hand to partner, so as to form a square in the middle of the set, in which the ladies have their hands crossed, and the gentlemen do not. [4 bars]. See cut 12.

12.

Balancé: [Taking one step forward and backward twice]. 4 *bars.*

Half Promenade: [Ex. Turning to the right and opposite places]. 4 *bars.*

Flora: [Forward and back, four steps.] 4 *bars.*

Forward, and turn opposite partners around. . . . . . 4 *bars.*

Ex. Forward, taking opposite partners by the hand and returning.

Forward Four. . . . . 4 *bars.*

Ex. Two couples join hands, and dance four steps forward and back.

Half right and left to places. . . . 4 *bars.*

Ex. Each couple return to their own places.

Sides repeat: leads repeat: sides again repeat; [in all four times].

Figure fourth. La Pastourelle.

Music—4 parts.

Forward Four. . . . . 8 *bars.*

Ex. The leads flora, forward and back. [4 bars].

Advance again, when the first lady leaves her partner, who retires alone, and joins hands with the opposite gentleman, who retires with both ladies. [4 bars].

Forward Three. . . . . 8 *bars.*

The second gentleman, with the two ladies, forward and back, [4 bars]; forward again,

meeting the first gentleman in the centre, who now receives the two ladies and retires; the second gentleman retiring alone. [4 bars].

Forward Three. . . . .8 *bars.*

Ex. The first gentleman and two ladies, forward and back; forward again, meeting the second gentleman in the centre, when they all four join hands. [4 bars].

Four hands half around. . . 4 *bars.*

Ex. The four turn half around to left, and retire to opposite places. [4 bars].

Half right and left. . . 4 *bars.*

Ex. Both couples join hands and pass to their own places. [4 bars].

Fifth figure. La Finale.
Music—4 parts.

This figure is the same as the second, with the addition of turning at corners,

All turn at corners, . . 8 *bars.*

Ex. Turn corner partners with right hand, and then your own with left. [4 bars].

Forward two. . . . . 16 *bars.*

Promenade. . . . . 8 *bars.*

Sides repeat; leads and sides again repeat; [in all four times].

We have been thus explicit in describing this quadrille, in order that those who may be unfamiliar with the technical terms employed in calling figures, may understand it.

Hereafter in describing many of the other figures of the quadrilles, the terms, especially such as "Forward four," "Right and left," "Half right and left," "Balancé," "Promenade," "Turn at corners," "Ladies chain," "Right hands across," "Turn your partners around," &c., will be used without any further explanation.

In place of the fourth figure of the Plain Quadrille, La Pastourille, which is identical with the Cauliflower, some of the following fancy figures are frequently introduced:

13

NEW YEAR.

Music—Arranged for the figure.

First lead and right side forward and back. . . . . . 4 *bars.*

Forward again and cross the right hands, going half round to the left. . 4 *bars.*

And then reversing cross the left hands back. . . . . . 4 *bars.*

Ex. In crossing right hands, gentlemen join hands with gentlemen, and ladies with ladies, forming a star as seen in the figure, cut 13

The first and second leads then repeat the figure. . . . . 12 bars.

Then the first lead and fourth couple. . . . . 12 bars.

And then all execute the grand chain, the

first half slow and the other in quick time, to places. . . . . 8 bars.
All balancé and turn partners. . . 8 *bars.*

The other couples repeat, [in all four times].

This is one of the most beautiful fancy figures.

Basket Figure.

Music—4 parts.

Leads forward and back. . . . 4 bars.
Half right and left through. . . 4 bars.
Forward and back. . . . 4 bars.
Then half right and left to places. . 4 bars.
Four ladies to the centre. . . . 8 bars.

Ex. The four ladies pass to the centre and join hands in a circle, [4 bars], at the same time the gentlemen join hands on the outside of the circle, and then pass them over the heads of the ladies, within the circle, thus forming a wreath. . . . . 4 bars.
All glisse round, and turn partners to places. . . . . . 8 *bars.*

Ex. Here they all turn around to the left with glissade step, till reaching places, they

break the ring, and turn their own partners with both hands.

Sides repeat; the ladies going to the centre again; then the leads and sides each repeat; the gentlemen going to the centre, [in all four times].

COQUETTE.

Music—4 parts.

First lady to the right, . . . 24 bars.

Ex. The first lady forwards to the gentleman on the right, balances, and turns with him or any other gentleman in the set [8 bars.] She next balances with the second gentleman, and turns whom she pleases [8 bars], and then with the third [8 bars.]

All balance to partners, . . 8 bars.

The lady here returns to her own place, and all balance, and turn their own partners. Each lady repeats, successively, in all 4 times. Then each gentleman commencing with the first lady executes the same.

JIG OR FINISH.

Hands all Around, . . . 8 bars.

Ex. All join hands, and go half around to the left and back, turning partners to places.

All balance and turn partners, . 8 bars.
Ladies to the right, . . . 32 bars.

Ex. Ladies go to the right, the gentlemen retaining their places, and all balance and turn partners till regaining their own places. Then balance and turn their own partners, in all 32 bars.

Hands all around, . . . 8 bars.
Gentlemen to the right, . . 32 bars.

Ex. The gentlemen now balance and turn partners all the way around, the ladies remaining in places.

Right and left Sides, . . . 16 bars.

Ex. Here the leads execute the right and left through, first with the right sides and then with the left.

All premenade around, . . . 8 bars.

Ex. All promenade around in a circle. This makes a very nice finish for the plain quadrille.

SOCIABLE.

Music—3 parts.

Leads forward and back (8 steps) . 4 bars.
Half right and left . . . 4 bars.
Side couples repeat, . . . 8 bars.

All chassè across past partners, take the next lady and promenade to opposite place, 8 bars.

This figure is repeated in all four times, so that all regain their partners.

Courtesy.

Music—2 parts.

First leads forward to the right side conple, change sides by a chassé with own partners, and bow, ... 4 bars.
Dechasse back to own sides and again bow, 4 bars.
The right and left to places, . 8 bars.

All the other couples repeat, next leading off from right side.

It was formerly the custom in executing this figure, in changing sides with the lady, for the gentleman to raise her arm over her head, holding on to her hand while making the bow, and then returning to places in the same manner; but this movement has now been superseded by the more elegant chassé.

Prisoner.

Music—3 parts, 24 bars.

First lady balances to the first gentleman on

the right, and turns the second one, . 8 bars. Then balances to the fourth gentleman and turns his own partner, stopping in the centre of the quadrille, . . . 8 bars.

Gentlemen all join hands around the lady and glissade around. Then turn partners to places, ... 8 bars.

Then all chasse forward and back to places, 8 bars.

Repeated by the other ladies and gentlemen in the same manner, in all four times.

Lancer Quadrilles

As now danced, are distinguished as the French and London Lancers, and are very fashionable, especially the former, which, though somewhat complicated in figure, is attended with many of the pleasing effects of the plain, while it presents even a greater display of grace in its execution.

French Lancers.

Figure first.

Music—Three parts.

Leads flora forward and back. . . 4 bars.

Ex. The gentleman joins right hand with lady's left in forwarding.

Forward again and turn opposite partners around. . . . . 4 bars.

Right and left through. . . 8 bars.

Ex. The right and left through here is differently executed from that of the plain. The first couple join hands and pass over between the second couple, who, on returning, join hands, and pass back between the first.

Balancé to corner. . . . . 8 bars.

Ex. All in the quadrille balancé and turn corner partners.

Sides and leads repeat the figure, [in all four times].

Figure second.

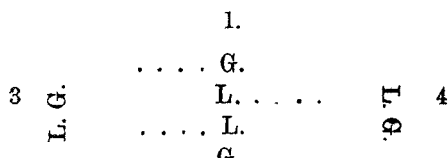
Leads forward and back. . . 4 bars.

Forward again, [the lady remaining in the centre and gentleman retiring], and salute with bow and courtesy. . . . 4 bars

Chassé to the Right and Left and turn partners. . . . . . 8 bars.

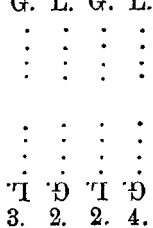
Ex. The gentleman glissades four steps to the right, and the lady four steps to the left;

with right foot front, then four steps back, with left foot front, when they meet and turn partners to places, thus:



Sides form with leads; forward and back and turn partners to places. . 8 bars.

Ex. Partners of side couples separate, and each join hands with adjacent leads, forming two lines, thus:



when they all forward four steps and back; forward again and turn partners to places.—Sides and leads repeat [in all four times].

Figure third.

Music—two parts.

Leads forward and back. . .	4 bars.
Forward again and salute. . .	4 bars.
Ladies chain. . . .	8 bars.

Figure fourth.

Music—three parts.

Leads chassé to the right and salute.	4 bars.
Chassé to the left and salute. . .	4 bars.
Chassé to places and salute. . .	4 bars.
Pause.*	4 bars.
Then right and left through. . .	8 bars.

Ex. Lady and gentleman join hands, first and second couples each forward to the side couples respectively on their right, and salute, with bow and courtesy; then pass to the couples on their left and salute, and then to places where after saluting partners, they chassé four bars, before executing right and left through.

*Instead of Pause, four bars are generally allowed for by retarded music.

Figure fifth.

Music—six parts.

Right and Left all Around. [*The Grand Chain.* . . . . . 16 bars.

Ex. In executing the Grand Chain, the gentlemen go to the right and ladies to the left, presenting right and left hands alternately, all the way around, pausing to salute on meeting their own partners at opposite places, and on regaining places.

First Lead Promenade Round. . . 4 bars.

Ex. First couple promenade or waltz around inside the quadrille, finishing on their own station, facing outward.

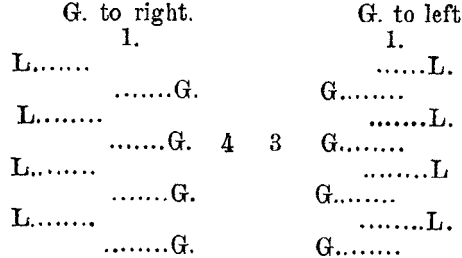
Right side fall in, left side next; second lead in places. . . . . 4 bars.

Ex. The couples on the right side fall in line with, and immediately behind the first leads; the couple on the left behind the right, while the couple at the foot retain their places, all facing one way, and forming two lines, one of gentlemen and the other of ladies. Thus:

1.
G. L.
3. G. L. 4.
G. L.
G. L.
2.

All Chasse across to Right and Left. 8 bars.

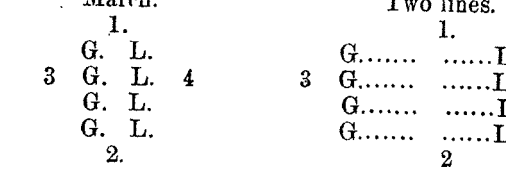
Ex. Ladies passing in front of gentlemen, glissade four steps sideways, to the left, and gentlemen four steps to the right; then all taking balancé step to fill up time; [count four] then dechasse, finishing again with balancé step; [count four], in all eight bars. Thus:



All March. . . . . 8 bars.

Ex. Ladies turn to the left, and gentlemen to the right, joining hands and march down

through space of quadrille to opposite station, [ladies following ladies, and gentlemen following gentlemen] where they all turn, and meeting partners, march back, and form two lines, the gentlemen on one side and ladies the other, all facing. Thus:



All forward and back. . . 4 bars.

Forward again and turn partners to places . . . . . 4 bars.

Second leads repeat; right side repeat; left side repeat; [in all four times].

Grand Chain for finale. . . 16 bars.

LONDON LANCERS.

Figure first.

Music—Four parts.

First lady and second gentleman forward and retire. [4 bars]. Forward again, turn with right hand, and retire to places. [4 bars]. 8 bars.

Leads change stations. . . 4 bars.
Reverse to places. . . . 4 bars.

Ex. First lady and gentleman join hands and promenade to opposite places, passing between the second couple, who, on reversing, join hands, and pass between the first couple.

Gentlemen left hands across, right hands to partners, and balance. . . . . 4 *bars.*

Ex. Gentlemen give left hands across in the centre, and with their right take the right hand of their partners and balance, [4 bars], before releasing hands.

Turn Ladies to the centre. . . 4 *bars.*

Ex. The ladies now go to the centre, and join together by grouping the hands.

Ladies round to the left, and turn with partners to places. . . . . . 8 *bars.*

Ex. The ladies grouping hands, turn clear round, when meeting their partner they release hands, and turn to places. Repeat the figure, [in all four times]. The third lady and fourth gentleman, the next in order, leading off; then second lady and first gentleman, and finally, the fourth lady and third gentleman.

Figure second.

Music—three parts.

First lady and opposite gentleman flora forward and back. . . . . 4 bars.

First gentleman and opposite lady, chassé right and left. . . . . 4 bars.

All balance to corners and turn. 8 bars.

Leads form lines with sides, forward and back; forward again and turn partners to places. . . . . 8 bars.

Repeat in all four times.

Ex. The formation of the lines in the London Lancers differ from that of the French, in the leads going to the sides in the London, instead of the sides going to the leads, as in the French, on the first execution of the figure, while in its second execution the sides go to the leads.

Figure third.

Music—three parts.

First lady forward to the centre, and

The opposite gentleman forward, pause, and salute. . . . . 4 bars.

Retire to places. . . . . 4 bars.

Four ladies right hands across, go full round, with left hands back, giving right hands to partners. . . . . 8 bars.

All promenade and turn to places. 8 bars.

Repeat in all four times.

Ex. In executing this last figure, the ladies all turn to the centre, give their right hands across till they go once full around, where they meet their own partners, when they turn, cross left hands, and give right hands to gentlemen, who give right hands to ladies, and place left hands around their waists; and all promenade to places, the gentleman turning on station by passing the lady's hand over her head.

Figure fourth.

Music—three parts.

Leads and side gentlemen execute the figure of graces, forward and back twice. . . 8 bars.

Execute a Pas de Allemande, and forward twice. . . . . 8 bars.

Then hands three around, all turn partners to places. . . . . 8 bars.

Sides repeat; leads repeat, with two ladies and gentleman; sides repeat, [in all four times].

Ex. The figure of graces is executed here by the side gentlemen going to the ladies on the leads, and joining right with her right hand, and joining left hand with her partner's right behind her; with their hands thus united they all forward and back twice, when the gentlemen pass their hands that are united over the lady's head in front, [Pas et Allemande;] or what is a more elegant procedure, release hands from behind and unite them in front; when they forward again twice, and then without releasing hands, all glissade around and turn partners to places.

Figure fifth.

Music—eight parts.

All right and left, Grand Chain. . . 16 *bars.*

First leads promenade inside of quadrille, finishing on station and looking outward; right side fall in line; left side next; the second leads retaining places; in all . . 8 bars.

Then all chassé, gentlemen to the right and ladies to the left. . . . 4 bars.

Dechasse, ladies to the left and gentlemen to the right. . . . . 4 bars.

All march down the centre of quadrille and back. . . . . 8 bars.

All chassé, ladies to the right and gentlemen to the left, and form two lines. . . 4 bars.

Forward and back. . . 4 bars.

All balance in line and turn partners to places. . . . . 8 bars.

Then execute Le Grand Quarré—the grand square—for finale. . . . 16 bars

Ex. The grand square is executed by the leads joining hands with partners, and forwarding to the centre, where they change partners and go to the sides, while sides divide and go to the leads places. [4 bars]. The sides, proper, then go to the centre of quadrille, change partners and go to their own places, while the leads divide and go to their places. [4 bars]. Leads forward again to the centre, change partners, and go to the sides; the sides again divide and go to the places of the leads. [4 bars]. When the sides, proper, go again to the centre, change partners, and go to their own places, while the leads divide and go to theirs.

This figure is repeated twice, by the sides first forwarding to the centre, [in all four times].

In executing the first formation of lines, in the first part of the fifth figure, the second lead should properly advance immediately behind the right side, and the fourth couple fall in behind the second lead; but as this figure resembles the fifth figure of the French Lancers so much, parties not very familiar with all the distinctions of the two, are prone to committing frequent mistakes; and as there is no material difference in the two modes, for the sake of uniformity, we recommend the former.

QUADRILLE LA PARIS.

This is one of the most beautiful and lively quadrilles that is now danced, and only wants to be thoroughly understood to be universally admired.

Figure first.

Music—four parts.

Leads advance to their right sides and salute. . . . . 4 bars.

Gentlemen of the leads change partners with side gentlemen and advance to opposite stations. . . . 4 bars.

Four ladies cross the right hands, go full round and all turn, with changed partners, to places. . . . . 8 bars.

Leads again go their right sides from opposite stations, the gentlemen on the lead again change partners with gentlemen on the sides, and regain places. . . 8 bars.

Four ladies cross the right hand in the centre again, going full round, turning with their changed partners to places. . . 8 bars.

Sides repeat, in all four times, all the ladies regaining their places.

Figure second.

Music—four parts.

Side ladies pass to the leads, join hands, three in a line, and forward twice. 8 bars.

Hands three around and turn partners to places. . . . . 8 bars.

All right and left, Grand Chain. 16 bars.

Repeat, in all four times.

Figure third.

Music—three parts, repeated.

Leads forward and back, . . 4 bars.
Half right and left, ... 4 bars.
Balancé on opposite stations and turn partners. . . . . 8 bars.
Right and left through, right sides. 8 bars.

Ex. Here the leads each go to their right, and the lady passes through their right side couple, when joining hands again they pass on round to the next couple, when the lady again passes through as before, and both gentleman and lady stop at the station whence they started; when they proceed again as follows:

Leads flora with leads, forward and back. . . . . 4 bars.
Half right and left. . . 4 bars.
Balance and turn partners. . . 8 bars.
Right and left through, right sides again. . . . . 8 bars.
Balance and turn partners to places. 8 bars.
Repeat, in all four times.

Figure fourth.

Music—four parts.

All turn partners with right hand and salute. . . . 4 bars.

Reverse with left hand and salute. 4 bars.

All join right and left hands, forward twice and salute. . . . 8 bars.

Ex. Here they all join hands and forward together to the centre and back again, when they release hands and perform the

Right and left half around and salute. 8 bars.

Then turning partners half around, return right and left back again. . . 8 bars.

Repeat, in all four times.

Figure fifth.

Music—four parts.

All turn at corners with right hand, partners with the left hand. . . . 8 bars.

All forward and back two times. 8 bars.

Four ladies moulenett; four gents moulenett. . . . . 8 bars.

Four ladies moulenett to places; four gentlemen moulenett to places. . . 8 bars.

Ex. In executing La Moulenett here, the ladies give their right hands across in the centre, go half around, give left hand to opposite partner, who turns her on the station, and crossing hands with opposite gentlemean, passes over to the opposite side. They all regain their places by reversing in the same way; when all turn corners and repeat the figure, in all four times.

All gallopade for finale.

POLKA QUADRILLE (McCLELLAN).

This beautiful quadrille, is a modification of the old Polkas, and as its name implies, is of a very recent date. In the best society in Philadelphia and many parts of the United States, it is the only Polka Quadrille much in vogue.

Figure first.

Music—four parts.

Leads promenade, with polka step, around opposite station, and back to places. 8 bars.

Leads waltz around opposite places and back. . . . . 8 bars.

Leads chassé with polka step to the right. . . . . 4 bars.

Dechasse back. . . . . 4 bars.

Leads waltz again around opposite stations, and back to places, as a finale. . . 8 bars.

Sides repeat, leads repeat; in all two times.

Ex. In executing this figure, the leads join hands with partners, and promenade around the opposite stations and back to places; then waltz around the same space, back to stations; then waltz 4 bars to the right, the lady going backward, and dechassé [4 bars] back to the left, the gentleman waltzing backward, when both leads waltz around opposite places again, as a finale.

Figure second.

Music—three parts.

First lead waltz to the right side and change ladies. . . . . 4 bars.

Waltz to the second leads and change. 4 bars.

Waltz to left side couple and change. 4 bars.

Waltz to place. . . . 4 bars.

Both leads then waltz around opposite places and back. . . . . 8 bars,

Right side repeat the figure; second leads next, and left side last; in all four times, all regaining partners at places.

Ex. It should be observed that when each gentleman arrives at his own station, after having executed the exchange of ladies with all the couples, he and his partner, and his opposite partners, waltz around the opposite places and back to places; so that this part of the figure is executed four times; twice by the leads and twice by the sides.

Figure third.

Music—four parts.

Leads waltz to opposite stations and lead up to the sides; [first lead to right, and second lead to left side]. . . . . 8 bars.

Give the right hands across, going round to the left. . . . . 4 bars.

Give left hands back and change partners. . . . . 4 bars.

All waltz around to places. . . 16 bars.

Sides and leads repeat, [in all four times], partners regaining places.

Ex. In the execution of this figure, the leads and sides should be particular when they waltz around the opposite stations, to lead up to the sides on their respective right—that is the couple on the right from their own station —otherwise confusion will result, and when they shall have finished the figure, partners will not have regained places.

Figure fourth.
Music—three parts.

Leads waltz to opposite places. . . 4 bars.
Waltz on station. . . . . 4 bars.
Balance. . . . . 4 bars.
Ladies' half chain. . . . 4 bars.
Then waltz around and back to opposite places. . . . . 8 bars.

Sides repeat, leads repeat, regaining partners and places; sides repeat, regaining partners and places, [in all, four times].

Ex. The ladies' half chain here is executed simply by opposite couples changing partners.

Figure fifth.

Music—four parts.

All turn at corners, gentlemen going to the left, and ladies to the right, turning partners twice around, till meeting their own. 16 bars.

All take their partners and waltz to places. . . . 8 bars.

Ladies cross the right hands, [left still in waltz position], and all [ladies and gentlemen] promenade around, to the left, to places.—[Gentleman's right hand around the lady's waist]. . . . 8 bars.

Repeat four times.

Ex. The only difficulty in executing this figure, is liable to result in turning at corners, which may be avoided by bearing in mind that you present right and left hand alternately turning each partner round twice, till you meet your own on opposite station, where you resume the waltz position, and waltz to your own place.

MAZOURKA QUADRILLE

Has been divested of so many of its complicated steps and figures, and altogether so com-

pletely remodelled, that it has almost entirely lost its original Russian character, and now appears among our most approved and interesting dances. Nor do we think it has lost either in beauty of figure or grace of style, while it affords one of the strongest instances of the modern improvements in Society Dancing, which consists in simplicity of steps and figures systematically combined, that tend more than anything else to popularize this species of amusement.

The term holubeic, applied to a movement in which the dancers cross their right arms, placing their right hands on the waist, and turning round with the holubeic step, during the execution of which the Poles were wont to strike with metals on their heels, is now superseded by the more refined Bollotté; while the regular Mazourka step, Pas de Basque, and the Polka Redowa steps, are all that are employed in the execution of our present improved set, which comprises five introductions to five figures.

But while we appreciate the modern system

over the ancient, we must discountenance the many attempted innovations on it, during the last few years, that in my opinion, have not tended to improve it in the least degree.

Introduction First.

Music—two parts.

All join hands and execute the *le ronde,* or all hands round to the left and back. 8 bars.

All execute *la tour sur place,* with bollotte step on stations and turn with Mazourka step. [Holubeic]. . . . 8 bars.

Figure first.

Music—two parts.

First leads promenade with ballotte step, inside quadrille, round and back to places. 8 bars.

Then execute the square with ballotte step and finish on station with mazourka balance. . . . . 8 bars.

Second lead and sides repeat, [in all four times].

Ex. The ballotte square, here is executed by the gentleman and lady describing the four sides of a square, in two steps each, with the

ballotte step around each other on station, the gentleman passing on the outside of the lady, without holding hands; when they assume the waltz position and execute the mazourka balance, by turning on station, with eight mazourka steps. [4 bars].

Ex. The above are the proper steps, but sometimes the Pas de Basque and Polka step are used in their place in the ball room.

Introduction Second.

Music—two parts.

All in waltz position, execute to the right, [gentlemen commencing with left foot], three mazourka steps and one stay or beating step backwards, going one quarter round. 4 bars.

Then all waltz, using the Polka Redowa step, quarter around, arriving at opposite places. . . . . 4 bars.

Repeat the three mazourka steps, and one stay or backward step. . . 4 bars.

And then repeat the Polka Redowa waltz to places. . . . . 4 bars.

Figure Second.

Music—four parts.

First couple forward to the right side, join hands and go round with Mazourka step to the left. . . . . 8 bars.

Forward next to second lead, cross the right hands and go round to the left with ballotte step. . . . . 8 bars.

Forward next to left side and execute the grand right and left. . . 8 bars.

Return to places and execute *tour sur place* and the Mazourka balance. . . 8 bars.

The other couples all repeat, commencing with right side, [in all four times].

Introduction Third.

Music—one part.

All waltz round to places with Polka Redowa step. . . . 8 bars.

Figure Third.

Music—two parts. Repeated.

First gentleman present right hand to his partner, and forward to right side couple, changing his partner's hand to left, turning her half round to the centre, . . 4 bars.

Take the right hand of right side lady, and turns with them both to the centre of quadrille. . . . 4 bars.

The two ladies, holding on to the gentleman's hand, take each other's hands, forming a group, and go round to the left, [4 bars], and back to the right, Mazourka step. 4 bars.

The gentleman then leaves his own partner with right side gentleman, and forwards with the right side lady to the second lead and repeat. . . . . 8 bars.

Forward to left side and repeat. . . 8 bars.

Forward to place, execute *tour sur place* and turn with Mazourka step. . . 8 bars.

Right side repeat, second lead and left side repeat, [in all four times], ladies regaining places.

Introduction Fourth.

Music.—two parts.

All promenade half around, with Polka Redowa or ballotte step, and turn on opposite station, without releasing hands. . . 8 bars.

Repeat to places and turn. . . 8 bars.

Figure Fourth.

Music—two parts.

Leads half turn with Pas de Basque, half right and left with Mazourka step. 4 bars.

Repeat to places. . . 4 bars.

Then waltz the three step waltz around opposite stations and back to places. . . 8 bars

Sides ane leads repeat, [in all four times.]

Introduction Fifth

Is the same as that to the first figure.

All join hands and go round to the left, [4 bars], and reverse to the right, using Mazourka step. . . . 4 bars.

Then all execute the ballotte and Mazourka balance on station. . . 8 bars.

Figure Fifth.

Music—four parts.

Gentlemen to the right, ladies to the left, and waltz on quarter station with opposite partners. . . . 8 bars.

Continue the grand chain quarter round and waltz, Mazourka step, with own partner on opposite station. . . 8 bars.

Repeat third quarter round. . . 8 bars.

Repeat to places and balance with own partners. . . . . 8 bars.

THE SCHOTTISCHE QUADRILLES

Are very lively, graceful and fascinating when properly danced; and we will give two of the most approved ones here.

ROBINSON SCHOTTISCHE QUADRILLE.

Music—four parts.

Figure First.

Leads forward with Schottische step and return with four ballotte steps to places. 4 bars.

Forward again and back. . . 4 bars.

Then half right and left to opposite places, and waltz on opposite station. . . 4 bars.

Half right and left to places and waltz in places. . . . 4 bars.

Leads balance, holding partner's right hand, and pass to opposite side of lady. . . 4 bars.

Balance again and turn to place. . . 4 bars

Leads waltz inside quadrille. . . 8 bars.

Figure Second.

Music—three parts.

Leads forward with Schottische step to the centre, change partners and waltz to opposite stations. . . . 4 bars.

Forward again, take partners and waltz to places. . . . 4 bars.

Ladies chain. . . 8 bars.

Leads waltz inside quadrille. . . 8 bars.

Sides repeat.

Figure Third.

Music—three parts.

Leads balance and waltz to centre. 4 bars.

Cross right hands and go full round. 4 bars.

Change partners and balance to the left side couple. . . . . 4 bars.

Change ladies with side couple, and waltz to places. . . . . 4 bars.

Leads waltz inside quadrille. . . 8 bars.

Sides repeat, [in all four times].

Figure Fourth.

Music—three parts.

First lead join right hands, and balance and waltz. . . . . 4 bars.

Balance again, waltz to second leads. 4 bars.

Give right hands to opposite partners, balance with them, and promenade to opposite places, turning round. . . 4 bars.

Return to proper places, giving the left hand back. . . . . 4 bars.

Leads waltz around inside quadrille. 8 bars.

Second leads repeat, sides repeat, [in all four times].

Figure Fifth.

Music—four parts..

All waltz round. . . . 8 bars.

First and second ladies half chain, making the Schottische ballotte step in turning. 4 bars.

Balance with opposite partners and waltz on station. . . . . 4 bars.

Ladies cross over and deceive partners and return, partners following. . . 4 bars.

Waltz back to places with their own partners. . . . . 4 bars.

Leads waltz inside of quadrille. 8 bars.

All waltz round, sides repeat, and all waltz for finale.

DURANG SCHOTTISCHE QUADRILLE.

Figure First.

Music—four parts

First lead balance and waltz to second lead, with Schottische step. . . . 8 bars.

Balance, holding the right hands of opposite partners, with rocking waltz step. 2 bars.

Pass to opposite side with bal'e step. 2 bars.

Repeat back again, holding left hand. 4 bars

First lead waltz to place. . . . 8 bars.

Leads promenade to opposite places, [4 bars,] and waltz to places. . . . 4 bars.

Leads execute the beating waltz on station. . . . . 8 bars.

The other couples repeat, [in all four times.]

Figure Second.

Music—three parts.

Leads hold the right hands of partners and balance. . . . 4 bars.

Promenade to opposite places, . . 4 bars.

Chassé past partners and take the right hand of corner partners. . . . 4 bars.

Balance with rocking step, right foot in front, and pass to opposite side of ladies. 4 bars.

Return, with left foot in front, holding lady's left hand. . . . 4 bars.

Leads chassè past partners. . . 4 bars.

Balance again, promenade to places. 4 bars.

Leads finish with beating waltz.

Sides repeat.

Figure Third.

Music—four parts.

First lead balance with Schottische step and waltz to right side. . . . 8 bars.

Chassè with polka step and change of ladies, to centre of quadrille, and waltz to second lead, with Schottische step. . . 8 bars.

Balance, with rocking step, and waltz with change of ladies, to left side. . . 8 bars.

Execute the beating waltz, with left side lady, to place, . . . 8 bars.

All execute rocking waltz on station. 8 bars.

Sides and leads repeat, [in all four times].

Figure Fourth.

Music—four parts.

Leads balance and waltz to the centre. 4 bars.

Change ladies, chassé to opposite places, 4 bars.

Leads chasse round each other. . . 4 bars.
Waltz on stations with polka step. 4 bars.
Polka to the centre, take their partner [4 bars]
and waltz to places . . 4 bars.
Leads execute the rocking waltz. . . 8 bars.
Sides repeat.
Part Second.—The lead ladies cross to opposite places with ballotte steps, partners following. . . . 4 bars.
La petit chasse round each other. 4 bars.
Execute the beating waltz. . . 8 bars.
Leads chasse to place, . . 4 bars.
Rocking waltz to places, , . 8 bars.
Sides repeat.

Figure Fifth.

Music—five parts.

All balance and promenade half round. 8 bars.
Repeat to places, . . 8 bars.
All balance with beating waltz step, 8 bars,
Lead solo, ... 16 bars,
All execute rocking waltz on station, 8 bars.
Repeat [in all four times].

And repeat rocking waltz, on station, for finale.

POLACCA QUADRILLE

Is danced with plain waltz step, in 3-3 time, except the first introduction and part of third figure, which requires the Mazourka and ballotte steps; and as in the Mazourka is preceded with an introduction.

Introduction First.

Music—two parts.

All join hands and execute the grand round to the left, to opposite places. . . 8 bars.
All waltz to places. . . 8 bars.

Figure First.

Music—four parts.

Leads forward. . . 4 bars.
Change partners, waltz to opposite places. 4 bs.
All balance, . . . 4 bars.
Four ladies half chain. . . 4 bars.
All waltz to places. . . 8 bars.

Introduction Second.

Music—three parts.

All right and left, grand chain. . . 4 bars.
Balance on quarter station with the opposite lady. . . . 4 bars.

Right and left grand chain again. 4 bars.
Balance on the opposite stations with partners. . . . 4 bars.
Then all waltz to places. . . 8 bars.

Figure Second.

Music—two parts.

Leads forward . . 4 bars.
Change partners and lead to left side. 4 bars.
Change partners and all balance in waltz position. . . . 4 bars.
Leads waltz to places, and sides waltz on station. . . . 4 bars.
Sides and leads repeat [in all four times], and all waltz round for finale.

Introduction Third.

Music—two parts.

All promenade half around. . . 8 bars.
All waltz to places. . . 8 bars.

Figure Third.

Music—two parts.

First lead and right side balance. 4 bars.
Cross the right hands and go round. 4 bars.

Take left hands of opposite partners, forming a group, and go round with a beating or Mazourka step. . . 4 bars.

Change partners and waltz to the second lead, while the side waltz on station. 4 bars.

First and second leads repeat the figure; leading gentlemen change partners and waltz to the left side: repeat the figure and waltz to places; the right side repeat, second lead next, and left side finally, [in all four times.]

Introduction Fourth.

Music—three parts.

All right and left, grand chain, gentlemen going to the left and ladies to the right 16 brs.

Ex. Balance with opposite partners on quarter station. . . . 4 bars.

Repeat to opposite places. . . 4 bars.

And all waltz to places. . . 8 bars.

Figure Fourth.

Music—three parts.

Leads forward and half right and left. 4 bars

Form a square in centre of quadrille, ladies standing back to back; gentleman holding his partner's left hand with his left, and opposite partner with his right.

Balance. . . . 4 bars.
Left hand turn partners, . . 4 bars.
Form two lines on the leads, balance, and with right hands turn the side partners. 4 bars.
Leads meet partners and waltz to places. 8 bars.
Sides and leads repeat, [in all four times.]

Introduction Fifth.
Music—two parts.

All balance. . . . 4 bars.
Four ladies half chain. . . 4 bars.
Balance again. . . 4 bars.
Four ladies half chain again. . . 4 bars.

Figure Fifth.
Music—four parts.

All balance to corner. . . 4 bass.
Chassé the ladies backward. . . 4 bars.
Chasse to places, in waltz position. 8 bars.
All waltz round. . . 16 bars.
Repeat the figure till all regain partners, [in all four times].

LE GLADIATOR.

[Introduced from Paris, by E. B. Reilley, into his schools, during the last season.]

This new and elegant quadrille, as now danced in our schools, has received the most flattering reception of any of our modern dances being one of the most pleasing, lively and graceful dances, we think, that have lately been arranged or executed.

The quadrille is danced diagonally, to music expressly arranged for the figures.

Figure First. Le Turf.

Music, in all—32 bars.

The first couple advance to the second leads, six steps, and bow in passing, two steps, [in all 4 bars], when the second couple pass on and take the place of the first couple; the first couple, at the same time, turning with left hand, on station, [4 bars]; the second couple now repeat, with the first couple, as above directed; [8 bars] thus regaining places.

The first and second gentlemen now join right hands, with left hands of their ladies, and advance to the centre [2 bars]; then give right

hands to opposite ladies and make a half turn at the centre, so that they face each other at a proper distance, the gentlemen at the same time retire to opposite places, [2 bars]. Then chasse or balance to the right and left, and the gentlemen return to their own places, passing between them, [4 bars]. The two ladies now make a full turn with right hand, during which the gentlemen chasse or balance to right and left, [4 bars]; then the gentlemen turn their partners, with left hand full around, bow and courtesy and retire to places, [4 bars].

This figure is played and danced twice, the third and fourth couples recommencing.

Figure Second. Les Amazons.

Music—in all 32 bars.

First and second lady advance [2 bars] and turn half round with right hand and bow, then turn with left hands back and without releasing hands, they form a line near their partners, who at the same time, give right hand to the right hand of their ladies, [4 bars], when all in line promenade to the right, [4 bars]. The

two couples then separate and return to their places, [2 bars], and salute and courtesy, [2 bars]. First with fourth lady and second with third lady, advance, so as all to be in a line, [2 bars]; then chasse backward to places, [2 bars].

The four ladies make a promenade to the left assembling at the centre, and placing their hands on each other's shoulders, [4 bars], go full round to the left, [4 bars], then separating they return to their partners, [2 bars]; they now turn around and the gentlemen walk around them to the right turning them, thus to places, when they salute and courtesy—[2 bars].

This figure is played and danced twice, the third and fourth lady recommencing.

Figure Third. Handicap.

Music—in all 64 bars.

First and fourth couples, third and second couples, all advance from the sides, pass each other and change places, [4 bars]; then return to their places, [4 bars]; the first and second couples cross the centre, and change their

places, [4 bars] ; the side couples do the same, [4 bars.] In this position all the couples are changed, then they all repeat to places, [8 bars] and the third and fourth recommence and cross then the first and second, [8 bars].

Each gentleman gives his left hand to the left hand of his partner and advances with her to the centre, to form a moulinet, with right hand, [2 bars]. The gentlemen then leave their ladies and all go to the right to take the first lady they meet [2 bars] ; that is first gentleman with the third lady, third gentleman with second lady, second gentleman with fourth lady and fourth gentleman with first lady, all waltz together, until the ladies come to their places, [4 bars].

Repeat again the same chase, three times, [8 brs], until each gentleman finds himself back in his place with his lady, when they finish with a general salute and courtesy.

The music is 3-4; the whole figure is danced only once with the redowa or American polka step.

Figure Fourth. Gladiateur.
Music—in all 64 bars.

The first gentleman with second lady, forward; the gentleman pass clear over and walk around the lady opposite; she gives her left hand to his right, [4 bars]; they forward then near the first lady, who passes between them, to the second gentleman, who salutes her; at the same time the first gentleman and second lady, turn with left hand, [4 bars]; the third lady with second gentleman repeat the same, [8 bars], in order to return the first lady to her place, [in all 16 bars]. The third and fourth couples the same, [16 bars].

Each gentleman gives his right hand to the hand of the left lady and turns with one hand, [4 bars]; with left hand turn with their own ladies, [4 bars]. Each couple join left hands, [the gentlemen with right hands on the waist of their partners], all make a promenade to the right to their opposite places, [4 bars].—After which they turn their ladies to the centre and dos-a-dos; they join hands with each other and the gentlemen retire to places; [4

bars]; with this position the ladies turn around to the left, [4 bars]; each separate and give their left hand to the left hand of their partners and turn the gentlemen with one hand to the centre, and dos-a-dos, without quitting hands. The first lady gives right hand to gentleman's right hand, and all the other ladies do the same, [4 bars]; thus grouping the ladies retreat without releasing hands, with their partners, who advance upon them, [2 bars]; in their turn the gentlemen retreat and the ladies advance on them, [2 bars]. All the couples separate, holding each other's left hand, with right hand on the waist, make a promenade to the right, returning to their places, salute and courtesy—[4 bars].

This figure is repeated in all two times, the fourth gentleman and third lady recommencing.

Figure Fifth. Steeple Chase.

Music—in all 64 bars

First with the fourth and the third with the second couples, face in line and all advance; the gentlemen cross over and turn their oppo-

site partners, who in returning give their left hand to the right hand of the opposite gentleman, [4 bars] ; they recommence to return to their places [4 bars]. The first with the third and second with the fourth couples recommence the same of the other sides, [8 bars]. The first and second couples left hand in hand lead their ladies to the centre, and place them back to back, without releasing hands, and give their right hands to the opposite ladies, thus forming a group, [4 bars], In this position they make a turn, the ladies starting with left, and gentlemen with right foot, [2 bars] ; the two couples separate themselves left hand in hand, with right around lady's waist, back to places, [2 bars]. The third and fourth couples repeat the same, [8 bars].

The first and second gentlemen give right hand to left hand of their ladies, and advance to the centre ; the gentlemen cross entirely over to the opposite place, their ladies still in the centre, placing their backs to the backs of their *vis-a-vis*, [4 bars]. Turn with left hands, [4 bars]. The lady makes a turn with right hand

in hand with fourth gentleman: the second lady does the same with third gentleman, [4 bars]; the first and second gentlemen, retaking their ladies, join left hand with their right on their waist, cross to the centre to reoccupy their places, [4 bars]; each gentleman left hand with left hand of his lady, and make a turn of hand on station, [2 bars]. The gentlemen advance to the centre, and without releasing hands of ladies, present right hands and form a moulinet, [2 bars], In this position the ladies and gentlemen chasse left and right, [2 bars]; the four gentlemen each leave and return to their places, going to the right, and their ladies return to the centre, and place themselves back to back, [2 bars]; they chasse to the right, near the gentlemen, and make a half turn, returning to the centre again, all together, backs to backs, to make a courtesy, [4 bars]; they then chasse near their gentlemen to the left, [2 bars], salute and courtesy. [2 bars].

This figure is played and danced twice, commencing by line, the third and fourth couples continue as above directed.

Finale, all gallopade round, [16 bars].— [Tres presto.]

THE PRINCE IMPERIAL QUADRILLE.

Figure First.

Music—three parts.

Leads forward to their right side couple and salute. [4 bars]. Take left hand of side ladies and pass to opposite places. [4 bars]. Ladies Grand Chain. [8 bars]. All chasse to the right and left, and turn partners to places. [8 bars].

Leads repeat, sides repeat twice; in all four times, all regaining places.

Figure second.

Music—three parts.

First lady and opposite gentleman forward, and turn with both hands, finishing in front of and facing first lady. [4 bars]. First lady cross over to opposite place; while the second lady and first gentleman cross over to first couple's place, turning half round facing opposite couples. [4 bars]. Forward and back. [4 bars]. Ladies half chain. [4 bars]. All chasse across and back. [4 bars]. Turn partners to places. [4 bars].

Repeat in all four times.

Figure third

Music—four parts.

First couple forward to the centre of quadrille and salute; the gentleman retiring and leaving lady facing outward. [4 bars]. Second leads forward and salute, gentleman retiring. [4 bars.] Right side next. [4 bars]. Left side the same. [4 bars]. Four ladies execute the hands around and pause opposite their own partners. [4 bars]. Four gentlemen advance and join hands with the ladies. [4 bars]. All balance and turn partners to places. [8 bars].

Repeat in all four times.

Figure Fourth.

Music—four parts.

Leads forward and back. [4 bars]. Forward again to their side couples, and leave ladies with side gentlemen. [4 bars]. Advance, six in a line, on the sides, twice. [8 bars.]. First gentleman and second lady forward and back. [4 bars]. Forward again and salute, passing to their partners on the sides. [4 bars]. Four hands half round with side couples. [4 bars]. Half right and left to places. [4 bars].

Repeat, in all four times.

Figure fifth.

Music—four parts.

Ladies to the right and turn with gentlemen. 4 bars. Repeat with next. 4 bars. Next. 4 bars. Next, to partners. 4 bars. First lady and opposite gentleman forward and back. 4 bars. Four turn in centre of quadrille, each facing their own partners. 4 bars. Go round to the right and left. 4 bars. Turn partners to places. 4 bars. Repeat four times, ending with the ladies in centre of quadrille, facing outward; when all execute the grand salute as a finale. 8 bars.

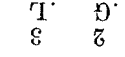
LA TEMPETE

Though somewhat antique, is quite an interesting and social dance. Indeed, so exhilerating are its effects, that throughout its execution, every eye is wont to sparkle and every feature to wear a constant smile, that not unfrequently breaks forth into a merry laugh.

As now danced, it is usually commenced in the form of a number of quadrilles, each of

which separates into lines, facing each other, the sides forming on the leads; as in this diagram:

3	1	1	4
G.	L.	G.	L.



Thus arranged the corresponding lines of several quadrilles become continuous with each other, across the room; and while one half of the lines pass down the room in executing the figures, the other half passes up, till each reaching the top and bottom of the room, reverse and pass back through the successive lines in the same manner, till regaining places, aa follows:

Music--common time.

Hands all around; all joining hands and going full around. 8 bars. Divide into two lines and forward and back. 4 bars. Forward and back again. 4 bars. Cross right hands round eft and right. 8 bars.

Ex. The four in the centre execute the right hands across, going half round to the left and giving left hand back to the right; while the gentlemen and ladies on the ends, present right hands, change sides, salute, and then present left hands, reversing to places, when they

All forward and back again. 4 bars. Half right and left through. 4 bars. When they form with the next line, meeting them, and all recommence the figures by executing hands all around as before.

It should be observed that when the respective lines reach the top or bottom of the room, they turn around and wait till the next line, coming after them, be ready to form as their *vis-a-vis*; the gentleman always taking care to remain on the lady's left all the way through; when the dance is properly executed, all the couples composing the respective quadrilles, will meet, after having passed up and down the room, at the same places where they separated, when the dance usually terminates, though it may be continued at the option of the Master of Ceremonies.

This dance is so simple that its execution need but to be seen to be understood.

SPANISH DANCE

Is danced sometimes in a circle, but generally in lines composed of an unlimited number of couples across the room, so that every line shall have a *vis-a-vis*; the first line standing with their backs towards the wall, and facing the orchestra.

At the conclusion of the first strain of music they all commence simultaneously as follows:

Music—four parts. Slow Waltz Time.

All forward, and top and bottom couples change places. 4 bars. Return to places. 4 bars. Take top corners. 4 bars. Return to places 4 bars. Cross the right hand round to the left. 4 bars. Left hand back. 4 bars. All promenade around. 8 bars.

Ex. It will be observed that each figure concludes with a general interchange of places, and that on reaching the top or bottom of the room, each couple turns and waits for the next couple, with whom to recommence.

THE CALEDONIAN QUADRILLE.

Figure First.

Music—four parts.

Leads forward, cross the right hand and go round to the left, and left hands back. 8 bars. Balance and turn partners. 8 bars. Ladies chain. 8 bars. Half right and promenade to places. 8 bars.

Ex. Both couples here pass around the right to opposite places, and then promenade back to places. Sides repeat.

Figure Second.

Music—three parts.

First and second gentlemen forward and retire. 4 bars. Forward and back again. 4 bars. All balance at corners and turn. 8 bars. All promenade around to places; the gentlemen changing partners every time. 8 bars.—Second leads and sides repeat, in all four times.

Figure Third.

Music—four parts.

First lady and opposite gentleman forward

and back. 4 bars. Repeat. 4 bars. First and second leads tiroir. 8 bars. All balance and turn corners. 8 bars. All join hands and forward together in centre; forward again and turn partners to places. 8 bars.

Repeat, in all four times.

Figure fourth.

Music—four parts..

The first lady and opposite gentleman advance and pause. 2 bars. Partners do the same. 2 bars. Then turn partners to places. 4 bars. Ladies to the right and turn partners. 4 bars. Gentlemen to the left and turn partners. 4 bars. Ladies to the right and turn partners. 4 bars. Gentlemen to the left and turn partners. 4 bars.

Ex. The ladies forward to the gentlemen on the right, and turns with them with both hands. The gentlemen do the same, only in an opposite direction, meeting their own partners on opposite stations, when all promenade and turn partners. 8 bars.

Repeat in all four times, all regaining places.

Figure fifth.

Music—six parts.

First lead waltz round inside of quadrille. 8 bars. Four ladies advance and rétire. 4 bars. Four gentlemen repeat. 4 bars. All balance to partners and turn. 8 bars. All right and left, grand chain, half round. 8 bars. All promenade to places and turn with right hand. All chassé across; balance to corners, holding lady's right hand, turning once around. 4 bars. Repeat to places and turn partners half around. 4 bars.

Repeat in all four times, by each couple alternately, when all promenade round for finale.

RUSTIC REEL

Is an antique dance in which each gentleman has two ladies, all formed in a column down the room, so that each gentleman and two ladies form a line, and have their *vis-a-vis*.

Music—three parts.

Each gentleman balances to his *vis-a-vis* on the right and turns. 8 bars. Then to the lady

on the left and turns. 8 bars. Then all forward and back. 4 bars. Forward again and passes through to the next three, with whom, as their *vis-a-vis*, the figure is repeated, and thus the dance is continued by all dancing simultaneously, till the Master of Ceremonies chooses to terminate it.

VIRGINIA REEL.

Music—3-4 time.

Is formed of two lines, one composed of gentlemen and the other of ladies, facing, and is usually danced by six or eight couples, and proceed with as follows:

Top lady and bottom gentleman forward to the centre, bow and courtesy, and return to places. 4 bars. Then the top gentleman and bottom lady repeat the same. 4 bars. Top lady and bottom gentleman forward again, and turn with right hands to places. 4 bars. The top gentleman and bottom lady repeat the same. 4 bars. Top lady and bottom gentleman forward and turn with left hands to places. 4

bars. Partners repeat. 4 bars. Top lady and bottom gentleman forward and turn with both hands. Partners repeat The top lady and bottom gentleman forward and *dos-a-dos*. 4 bars. Partners repeat. 4 bars.

Then top couple join right hands and turn once and a half round; when the lady commences to turn with left hand every gentleman down the line, alternately turning her own partner with her right hand; while the gentleman repeats the same with every lady, turning with his left hand, and thus they continue till reaching the bottom, when they turn each other and pass up inside to the head again; when they separate and pass down to the bottom on the outside of the lines; the lady on the outside of lady's, and gentleman on the outside of gentlemen's line, when all the others follow, meeting their partners at the foot, and returning up on the inside to places again. The top couple now promenade down inside lines to the bottom, where they remain; when the figure is recommenced by the next couple, now at top, and so on, till all have gone through.

THE GRAND MARCH

Generally heads the programme of Balls, Parties, Soirees, &c., and is sometimes performed immediately preceding supper, and is properly executed as follows:

The first gentleman and lady will promenade around the room, the others will all follow: then the whole will form a single column of two lines, gentlemen on the left and ladies on the right, when they all execute the Grand March around the room, as directed by the Master of Ceremonies. The figure sometimes terminates here, but the proper way is to terminate with an appropriate finish, as

THE JIG.

Which is executed as follows, ladies on one side, gentlemen on the other facing:

Top couple balance and turn partners with both hands, half round.

Then promenade down the middle, or execute a lively waltz, to the bottom of the line, where they remain till all shall have gone through, if preparatory to leaving the room, or waltz around the room to their seats, if opening the programme.

Other figures may be introduced at pleasure and terminated in a similar manner; as the Serpentine March, the March from the Enchantress, and Fairy Spectacle of the Naiade Queen.

THE GERMAN.

Having given all of our most approved Square and Round dances, it only remains for us to give a brief description of the German, as it is now termed; and which is but another name for the French Cotillions and some of the old country dances.

Being inappropriate to the Ball room, we have concluded to describe only a few of the most appropriate figures, that are suitable for the drawing room and social circle, as the object of this work is to treat of the most approved dances in the most comprehensive modes. We are, however, in the habit of teaching all of its figures to our private classes when specially requested.

The order of the German commences by the dancers arranging themselves in couples, gentlemen on the left of ladies, in the form of a circle, around the room, leaving as much room as possible in the centre.

A conductor is then selected, whose place is recognised as the head of the cotillion, and who commences the execution of the dance.

He should therefore be *au fait* not only in the figures, but also in all the necessary directions, as everything will depend upon his accomplishments; while every one should be strictly attentive to his instructions, or else confusion and disorder, to the detraction from the beauty and animation of the dance, will be liable to result.

The music required is in Waltz time, and the beginning is made by the conductor with his lady sitting out first, and making the round of the room, followed successively by the other couples, who successively return to their places. The conductor and his partner again rise and execute any of the figures their fancy may dictate, which the other couples successively repeat after them to the extremity of the circle; and thus the dance continues, each figure being introduced and continued at the option of the conductor.

FIGURES OF THE GERMAN.

No. 1. Les Fleurs—The Flowèrs.
Waltz Gallopade—Music 3-4 time.

The conductor waltzing [16 bars], seats his

partner in a chair in the centre of the room, selects two gentlemen, and invites them in a low tone to name a flower. He then presents it to the lady who waltzes with the one she prefers.

The figure may then be reversed by the gentleman sitting in the chair, and two ladies representing flowers, when it is executed as before.

No. 2. The Mirror.

Music—2-4 time.

The conductor waltzes and seats his partner on a chair; then brings a gentleman forward, who stands behind the chair, and looks in the glass. If the lady be pleased with him, she accepts him as a partner for a dance; if not, she rubs her handkerchief over the glass, when he takes his seat, and another is presented, and so on till she makes a selection.

No. 3. The Grand Cross.

Music—3-8 time.

Two couples start, take out two more, and form a square. Four ladies chaine Anglaise twice and waltz.

No. 4. La Huit—Figure of Eight.

Music—3-4 time.

Four couple start out and take out partners. Ladies form in a line, while gentlemen join hands in a line, passing in and out between the ladies, until facing partners, when they all waltz.

No. 5. La Chaine.

Music—2-4 time.

Four couple start out and take partners. All form a ring for the first part, then executes the second part as follows (music 4-4 time very piano and slow). Gentlemen pass ladies in and out of ring with graud salutation [16 bars], when they all waltz.

No. 6. La Tour.

Music—2-4 time.

Eight start out, taking partners and forming two lines ;one-half passing up and the other down the room. The two centre couples join hands, go round and half right and left; and thus continue till reaching the end, where they all separate from two lines, and then all waltz.

No. 7. The Cheat.

Music—3-4 time.

Three couples start out, and waltz 16 bars,

then take out partners, when the ladies form a line. Five gentlemen now join hands and go round the ladies, and finish by standing back to back, then turn quickly and waltz.

Ex. While the four ladies and five gentlemen are standing, the conductor claps his hands, when the ladies and four gentlemen turn quickly and waltz, leaving the one gentleman without a partner.

No. 8. The Kneeling Figure.

Music—3-4 time.

The conductor starts and waltzes at pleasure, then invites his partner to kneel, when he takes three gentlemen, who, with the conductor, cross four hands and go round. Then the lady choses of the gentlemen and waltzes.

Ex. The four gentlemen cross the right hand over the kneeling lady, who, after they go round twice, rises and waltzes with the one she admires.

No. 9. Le Mouchoire—The Handkerchief.

Music—3 4 time.

The conductor waltzes with his partner, and seats her in a chair. He then presents to gentlemen, and tells them each to tie a knot in their own handkerchief, and the one who ties the first knot waltzes with the lady.

No. 10. LE BOUQUET—THE NOSEGAYS.

Music—3-4 time.

The conductor and lady set out with two bouquets. The lady presents hers to a gentleman, and the gentleman presents his to a lady, and waltzes. The other couples all repeat.

No. 11. LA ALLEMANDE.

Music—2-4 time.

Two couples start out, taking out two more couples, and form a square. The four gentlemen now drop on one knee, while the four ladies cross the right hands, and go full round, gentlemen turning every lady till regaining partners, when all waltz.

No. 12. LA ROND FINALE.

Music—3-8 time.

Eight couples start out, take out partners, and form a ring, the first lady goes now to the middle and chooses a gentleman, and waltzes inside the ring, while the ring is going round. Then they all stop, the lady going out, and the gentleman staying in the middle of the ring, when they all go round again and stop. Then the gentleman takes one of the ladies and waltzes, and goes out, the lady remaining in. And thus the figure is continued; lady and gentleman alternately remaining in the ring.

CONCLUSION OF THE DANCES.

Having now given all the dances that are now practiced among us in good society, and believing that the addition of obsolete and foreign dances would afford little or no interest, we would close our pages here on the Theory and Practice of Dancing. But as the figures composing the Square Dances are required to be called on many occasions, especially at public Balls, and as much of the harmony in their execution depends upon the ability with which they are called, we will append

A PROMPTER'S GUIDE.

Every Quadrille is composed of five grand figures, each of which is composed of a number of simple or single figures, and each one of these single figures is arranged to one strain of eight bars of music, and requires sixteen steps in its execution. As right and left through is a single figure, and is executed by sixteen steps to 8 bars of music, so is hands all around, or ladies chain.

A double figure, however, calls for two strains, 16 bars, or one strain repeated, and is executed with 32 steps, as, Forward two, 16 bars; Right and left, grand chain all round, 16 bars.

Therefore, by bearing in mind this rule, that 8 bars of music comprises one part, and that each part corresponds to sixteen steps, two steps to each bar, there will be but little difficulty in learning to arrange dances and call figures. For music is set to figures by the same rule that figures are set to music.

Let us take, for instance, the first compound figure of the Plain Quadrille, which is arranged to four parts of music, and we have—

Right and left, sixteen steps, to.....8 bars.
Balance, " " .....8 bars.
Ladies chain, " " .....8 bars.
Promenade, " " .....8 bars.

The second figure is arranged to three parts of music, as follows:

Forward two, 32 steps .....16 bars.
Promenade, 16 steps ..... 8 bars.

It will be observed that Forward two is a double figure requiring two strains of music, but it is an old term, and now seldom employed. The figure is now distinguished by four parts, or 2 parts repeated, and called as follows:

Forward and back ..... 4 bars.
Half right and left ..... 4 bars.

Which, being repeated to places, fills out the 16 bars, or two parts of music.

Between the last two measures or bars of the strain of music, the prompter commences to call the figures (except when the figure is divided, as in the second figure above, where he calls the last half, "half right and left, in the middle of the strain), in a clear and audible tone; for if they be called out of time or indistinctly, more or less confusion will be very apt to result.

The figures are generally called for the leads, but in large assemblies, where there are liable to be some who are not very familiar with the dance, it is best to call for the sides also.

Every prompter should be perfectly familiar with all the figures that he attempts to call, and always endeavor to use the most familiar and expressive terms.

For the benefit of both the prompter and amateur, we have arranged the following GLOSSARIES of English and French technical terms used in arranging and calling figures:

ENGLISH GLOSSARY.

All Grand Chain. All face partners, and go round. Gentlemen to the right, and ladies to the left, giving right and left hands alternately all the way round till arriving at places. 16 bars.

Balance. Partners set to each other. 4 bars.

Balance and Turn. Partners set to each other and turn. 8 bars.

Batance to Carners. All the gentlemen balance to the ladies on the left, and turn with both hands. 8 bars.

Chasse Across. Gentlemen slide eight steps to the right, and ladies eight steps to the left. 4 bars.

Dechasse Back. Reverse of chasse—the gentleman slide eight steps back to the left, and the lady eight steps to the right. 4 bars.

Contra Face, or Sides Four. The first and fourth, second and third couples join hands, and all forward toward each other and back, forming two parallel lines.

Forward and Back. Take four steps forward and back. 4 bars.

Farward Four. Two opposite couples forward and back. 4 bars.

Forward Four. Two opposite couples forward and back, half right and left, to opposite stations, and repeat. 16 bars.

Flora (Italian). A glissade movement.

Four Ladies Grand Chain. Four ladies cross right hands half round; turn opposite partners with left hand and repeat to places. 8 bars.

Four Ladies Cross Right Hands—(Star Figure). Four ladies go to the centre, give right hands across and go half round; reverse giving left hand back and right to partners. 8 bars.

Half Right and Left. Two opposite couples pass over to opposite stations, the ladies passing between the gentlemen, and all turn half round. 4 bars.

Hands All Round. All the four couples join hands, forming a circle, and go full round to the left to places. 8 bars.

Holubric—(From Holupia, (Poland). Gentleman and lady cross their right arms and place their right hands on their partner's waist aud turn. 8 bars. (Reverse by changing arms).

Ladies Chain. Two opposite ladies pass to opposite places, giving each other right hands and left to opposite partners, half turning on opposite station; and then repeat to places. 8 bars.

March. All forward in line or columns.

Promenade. Slide eight steps a given direction and back. 8 bars.

Right and left through. Opposite couples pass over to opposite places, the ladies passing between the gentlemen, and reverse to places. 8 bars.

Right and left all around. All grand chain.

FRENCH GLOSSARY.

Balance. Partners set to each other and turn.—8 bars.

Balance quatre en ligne. The four dancers set in a line.

Ballotte. Balance with ballotte step.

Chasse. Execute the pas glissade crosswise.

Chasse en avant et en arriere. Forward and back.—4 bars.

Chasse de Cote, or Chasse Crosie, or Chasse de Chesse. Lady and gentleman cross each other sideways. 4 bars.

Chain Anglaise. Right and left by top and bottom couples. 8 bars.

Chain Anglaise Double. Right and left double. 8 bars.

Chaine des dames. Ladies chain.

Chasse huit. All eight chasse across each partner.

Chasse a droit et a Gauche. Move to the right and left.

Dos-a-dos. Back to back, in passing around each other without turning.

Demi Chaine Anglaise. Four opposite persons half right and left. 4 bars.

Demi-queue du chat. Four opposite persons half promenade.

Demi-tour a quarte. Four hands half round.

En avant quatre et en arriere. The four opposite persons advance and retire. 4 bars.

Grande promenade tous les huit. All 8 promenade around to places.

Le Moulinet. Four dancers hands across.

La Allemande. Turn with one hand. 4 bars.

Pas de Allemande. The gentlemen turn the ladies passing their arms over their heads.

Le Grande Rounde. All join hands and move round in a circle. 8 bars.

Le Grande Quarre. Leads advance to the centre, while the sides separate right and left.

Les Tiroirs. The first couple join hands and pass over to opposite station, between the opposite couple, who pass on the outside; then both couples reverse to places, the second joining hands and passing between the first, who now pass on the outside. 8 bars.

Traverser, demi-contre tems. Opposite lady and gentleman exchange places. 8 bars.

Traverser. Two opposite persons change places.—4 bars.

Tour de duex mains. Turn your partner with both hands. 4 bars.

Solo. A lady or gentleman set by themselves.

Re-traverser. The opposite persons across.

Traverser duex en donnant la main droite. The two opposite partners change places giving right hands.

Le Petit Quarre. Leads advance and balance, the gentlemen passing around the ladies at their left, ladies passing around the gentlemen to their right, all to places.

Tour a coin. Turn at corners.

Figure a droite. Advance to the right side.

Demi Moulinet. Ladies all advance to the centre, giving right hands and retire to places.

Les Meme Pour les Cavaliers. The gentlemen execute the same.

A vos places. To your places.

A la fin. At the finish.

Balancez au milieu, et tour demains. All set to partner, with backs to the centre, turning their partners to places.

THE IMPORTANCE OF

DANCING AS AN AMUSEMENT, ACCOMPLISHMENT, AND EXERCISE.

DANCING AS AN AMUSEMENT.

"I love to go and mingle with the young
In the gay festal room, when every heart
Is beating faster than the merry tune,
And their blue eyes are restless, and their lips
Parted with eager joy, and their round cheeks
Flushed with the *beautiful motion of the dance.*"

WILLIS.

Pleasure is the object of every animated being, "nor does the needle point more truly to the Pole, than every muscle, nerve and faculty of man, points to this one result."

Among the innumerable sources of pleasure open to the human race, amusement occupies a prominent place, than which probably few yield more abundantly when properly understood and appreciated, or more scantily when misunderstood or misused.

There are some individuals, of long faces, stern visage, cold and melancholy temperaments, and strange notions of piety, who ignore all sources of amusement however innocent; discard the flowers with which Nature has strewn the journey of life; cast aside as mere rubbish, the most beautiful gems; and feed their little souls on the cold and stern realities of life; while others, innumerable, tend to the other extreme, and seem to think that they were made and live for no other purpose than to devote themselves exclusively to amusement. These catch at every pleasing object before them; stray far from the paths of duty in pursuit of every wild flower that may please their fancy, or grovel in the dust for every glittering ore that may meet their vision, till their noblest feelings and passions become perverted or satiated with the vanities and vexations of the world.

Now these are but the extremes between which there is the *happy medium*—the *use* without the *abuse* of amusement—that constitutes the great desideratum.

The passion for amusement is doubtless an innate faculty of man, like all other faculties bestowed on him for a useful purpose, and like all others, subject to the control of reason. All the faculties of the mind, like the other organs of the body, need rest, recreation and refreshment; and it is therefore the function of this faculty to perform the pleasing duty of administering to the want of the others. In the language of the Psalmist, it constitutes "the wells in the desert," where the other faculties, tired, wearied and exhausted, refresh themselves, recuperate their strength, and invigorate their tone.

Nor is this attribute confined to the human species alone: we witness it in the lower animals, in the horse,

the dog and the cat, while the innocent lamb has become proverbial for its sportive character, and

"Say ye that know, ye that have felt and seen
Spring's morning smiles, and soul enlivening green,
Say, did you give the thrilling transport way?
Did your eye brighten, when young *lambs* at play
Leaped o'er your path, with animated pride,
Or grazed in merry clusters by your side?
Ye who can smile to wisdom no disgrace
At the arch meaning of a kitten's face,
If spotless innocence and infant mirth,
Excites to praise, or give reflection birth;
In shades like these pursue your favorite joy,
'Midst Nature's revels, sports that never cloy."

The passion for amusement being therefore the gift of Nature to both man and beast, the only question that concerns rational beings, is how it shall be used or indulged, and what constitutes the proper sources of amusements. There is one principle governing this subject, so simple and self evident that we need not go astray. All sources of amusement should have for their object, improvement, and should be indulged into moderation; while all that neither tends to improve the body nor the mind, should be scrupulously avoided however entertaining they may appear.

Among the numerous sources of rational amusement, attended with improvement, may be instanced, literary and debating societies, where important and interesting subjects are proposed and discussed for information and entertainment; musical and dramatic associations for the cultivation of those faculties, which kind Nature certainly did not give in vain; gymnastic and athletic performances, that have for their object,

physical development through exercises productive of entertainment; and *Balls, Soirees, Parties*, &c., the principal diversion of which is entertainment at *Dancing*, which is not only one of the oldest species of amusement on record, but also one of the most natural and universally enjoyed; and when associated with the soul inspiring influence of music and the social entertainment of rational conversation, it combines three of the most powerful elements of social pleasure, that have ever been instituted by man. Every organ of the body and faculty of the mind, are brought into one harmonious participation in action, feelings and enjoyment; and says an author: "There is no scene in which pleasure reigns more triumphantly, than in the ball-room. The assemblage of *fashion*, of *beauty* of *elegance* and *taste!*" The music, rising with its voluptuous swells, the elegant attitudes and airy evolutions of graceful forms, the *mirth* in every step, unite to give to the spirits a buoyancy, to the heart a gayety, and to the passions a warmth, unequalled by any other species of amusement."

"It is a sight the careful brow might smooth,
And make age smile, and dream itself to youth,
And youth forget such hours were passed on earth,
So springs the exulting bosom to that mirth."

BYRON.

The improvements to be attained by this source of amusement, are of a two-fold character: Social accomplishments and physical development; the former embrace those requirements that tend to polish the manners and improve the carriage; the latter, those benign influences over body and mind, that result from judicious exercise under the stimulus of entertainment.

DANCING AS AN ACCOMPLISHMENT.

For a graceful mien, trust to "art, not chance,
As they move easiest, who've learned to dance."

Gracefulness of mien and suavity of disposition, being essential accomplishments to every lady and gentlemen, those social entertainments that tend to their highest development, merit the special attention of all, especially the young.

Says Chesterfield in his "Letters to his Son:"—"Next to good breeding, is a gentle manner and carriage, wholly free from those ill habits and awkward actions, to which many worthy persons are addicted."

* * * "Actions that would otherwise be pleasing, become ridiculous by the manner of doing them. The worst bred man in Europe, if a lady let fall her fan, would certainly take it up and give it to her; the best bred man in Europe could do no more. The difference however, would be considerable; the latter would please by doing it gracefully, the former would be laughed at for doing it awkwardly. I repeat it, and repeat it again, and shall never cease repeating it to you—*air*, *manners*, *graces*, *style*, *elegancy*, *and all those ornaments*, must *now* be the *chief object* of your attention; it is *now or never*, that you must acquire them." * * * "In short you cannot conceive how advantageous a graceful carriage and a pleasing address are, upon all occasions. They ensnare the affections, steal a prepossession in our favor and play about the heart, until they engage it."

"Now to acquire a graceful air, *yau must attend to your dancing;* no one can either *sit*, *stand*, *or walk well*, unless he *dances well*. In learning to *dance* be particu-

larly attentive to the *motion of your arms* · for a stiffness in the wrist will make any man look awkward.—If a man walks well, presents himself well in company, wears his hat well, moves his head properly, and his *arms gracefully*, it is almost all that is necessary."

But dancing not only serves to improve the manners and create grace and harmony in all the motions, but constitutes an elegant accomplishment itself. A lady or gentlemen can scarcely render themselves more agreeable, especially if they be graceful and accomplished dancers, than by engaging in a social Quadrille, where intelligence, sprightliness, conversation, wit, mirthfulness and hilarity, may all be combined to enhance the enjoyment of the occasion. "Behold! that fair form, whose beauty, elegance and grace, render her the admiring object of attention to every eye!" By what other means could those charms and graces be made to wield so potent an influence over every observer and to so electrify and enliven the occasion, as by engaging in the pleasing motions of the graceful dance? And how vastly superior in dignity and serenity is the performance, to many of those silly, and even ridiculous, plays and games indulged in by even some otherwise well informed persons, where the accomplishment of dancing, either from ignorance or prejudice, is unfortunately ignored. For such trifles are not only destitute of all improvement, mental or physical, but also any real enjoyment; while the act of dancing is susceptible, when properly conducted and regulated, of improving both body and mind. The figures and steps of our modern dances are so systematically and scientifically arranged, that their skillful execution requires considerable application and attention. Their natural tendency is to create quickness, and method in perception and motion, and to improve the taste by cultivating the faculties of *ideality* and *imitation*.

Add to this the salutary influence that results from the combination of music and exercise, and all further comparisons may be safely dispensed with.

AS AN EXERCISE.

"In what'ere you sweet,
Indulge your taste; Lome love the manly toils,
The tennis some, and some the *graceful dance;*
Others, more hardy, range the purple heath
Or naked stubble, where from field to field,
The sounding covies urge their laboring flight,
Eager amid the rising clouds to pour
The gun's unerring thunder; and there are
Whom still the mead of green arches charm.
He chooses best whose labor entertains
His vacant fancy most, the toil you hate
Fatigues you soon, and soaroe improves your limbs."

ARMSTRONG.

It is a physiological law of Nature, that healthy stimulus is a powerful incentive to action, and that therefore a muscle or organ, acting under some powerful incentive, as hope, ambition, or pleasure, is capable, not only of greater exertion, but also greater endurance, with proportionally less fatigue. We witness the operation of this law in all the daily vocations of life; but there is but few stronger instances afforded us, than in that of the soldier's life. Flushed with the hope of victory and conquest, they are capable of performing astounding marches and herculean feats, with apparently little fatigue; depressed with disappointment or defeat, they are readily overcome with fatigue and exhaustion; and on a retreat will succomb to far less obstacles, than when on an advance.

Now for an exercise to be attended with salutary results on the health, it must be prompted by some incentive that *indulges the taste*, otherwise fatigue will speedily result. Hence the salutory influence of dancing as an exercise. Take, for instance, a class of scholars and order them an hour'r walk for exercise, unassociated with any entertaining diversions, and at the expiration of the time, if the mandate has been obeyed, they will return, pale, weary and fatigued.—Now tune the *lyre* and bid them an *hour's dance !*—How great the change ? Every eye sparkles with joy, and every face brightens with animation, while "every heart beats faster than the merry tune," imparting vitality and energy to every muscle, nerve and fiber.—And with ruddy cheeks, "parted lips," and nimble limbs, they terminate the exercise *more vigorous* than when they first begun. The difference in the two instances is, that in the former, for the want of a proper excitant, the muscles are not supplied with the requisite nerve, impulse for proper action—in the latter, the pleasing diversions of music and dancing, not only excites the muscles to a harmonious combination of action, but also supplies them with an increase of nutrition and vitality.

Hence the powerful influence of dancing over disorders of body and mind ; being productive of cheerfulness and pleasure, and associated in all its attractions with the charms of inspiring music, it is doubly calculated to dispel any clouds of gloom and melancholy that may haunt the mind ; while the exercise of the various muscles, the expansion of the lungs, and acceleration of the circulation, that it necessarily occasions, arouses every dormant energy and unclogs all the wheels of life, thus removing obstruction and imparting spirits, vitality, and energy, to every part of the system. Numerous are the diseases that have been

cured by this species of exercise alone, and more numerous still are those that might either be cured or greatly relieved, especially such as result from sedentary habits of life, as dyspepsia, chorea, debility, &c. But one of the most remarkable curative effects that dancing has ever been observed to have over disease, is said to have been proved in an affection termed Tarantismus, supposed to result from the bite of a poisonous spider in Sicily, which was first noticed in the fifteenth century, a period said to have been rife with nervous affections. Baglivi thus describes the disease, and the effects of music and dancing on it, in effecting its cure: "When any persons are stung, or attacked with the disease, they shortly afterward fall upon the ground, half dead, their strength and senses going quite from them. Sometimes they breathe with a great deal of difficulty, and sometimes they sigh piteously; but frequently they lie without any manner of motion, as if they were quite dead. Upon the first sounding of music the fore-mentioned symptoms begin slowly to abate; the patient begins slowly to move his fingers, hands, feet, and successively all parts of the body; and as the music increases, their motion is accelerated, and if he be laying upon the ground, he gets as in a fury; falls a dancing, sighing, and into a thousand mimic gestures. These first and violent motions continue for several hours, commonly for two or three. After a little breathing in bed, where he is laid to carry off the sweat, and that he may pick up a little strength, to work he goes, and every day spends almost twelve hours by the clock, in repeated *dancing*, and which is truly wonderful, so far is he from being wearied or spent by this vehement exercise, that it makes him *more sprightly and strong*. There are, however, some stops made, not from any weariness, but because they observe the musical instruments to be out of tune,

upon the discovery of which, one could not believe what vehement sighing and anguishing at heart, they are seized with, and in this case they continue until the instrument is got into tune again and the dance renewed. This way of dancing commonly holds four days, it seldom reaches the sixth."

But the exercise of dancing is not only highly conductive to health, when properly regulated, but is equally effacious in promoting physical development, especially in children, than which there is probably no exercise that calls into play so great a variety of muscles, in one harmonious combination of action; developing and strengthening the limbs, expanding the lungs, promoting digestion, accelerating the pulse, opening the pores of the skin, and producing a healthsome glow of warmth and vigor throughout the system. In short, it imparts agaility to the joints, and sprightliness to the motions; strengthens every muscle, and expands the hips and chest; gives symmetry to every part of the system, and "sprinkles elegance over the whole figure;" so that an accomplished dancer displays its effects in every look, gesture and movement of the body.

"Those holiday festivals," says an author, "which so gracefully diversified the lives of our forefathers, have little vestige amongst us to-day. It is a pity that the pastimes and sports which accompanied them, so rude, robust and boisterous, yet so gay and joyous, should have been disused with the cast-off fashions of a bye-gone age. If "Merrie England of the olden time," had more of sterling uncompromising virtue, than the sedentary England of to-day,—if her sons were men of stalwart limbs, of vigorous frame and ruddy healthfulness,—it was doubtless owing in no slight degree, to their more frequent and unrestrained inter-

course with Nature—their jocund gambolings under the open sky. A return to these would conduce to the general health at least, and might do much to rectify our morals and sweeten our tempers!"

Dancing therefore being an *innocent amusement*, an *elegant accomplishment*, and *salutary exercise*, anything advanced further in its defence, might seem superfluous, were it not known that there are many otherwise, consistent, thinking people, who object to it on the grounds of morality. How any believers in Christianity, deriving their code of morals from the Bible, can set themselves up to be conscientiously better than the Prophets and Apostles, may seem passing strange; nevertheless there are not a few who condemn what they sanctioned. For not only the old and new Testaments recognize dancing, both as a religious rite and festival entertainment, as shown in the History of Dancing, but the performances were continued in the Christian Church, as a part of its ceremonies, till within the last few centuries.

There are others, however, who acknowledge the religious propriety of dancing, but object to its practice, on the grounds of the abuse to which it is liable. As well might they object to any other species of amusement on the account of liability to abuse; as well might they object to the salutary exercise of swimming, because some people bathe imprudently and sometimes lose their lives; or to the cultivation of the faculty of singing, because some are so imprudent as thereby to debilitate the vocal organs and occasion a loss of voice.

The wisest men in all ages, and in the most enlightened countries, have approved of the art of dancing. During the palmy and heroic days of Greece, skilled dancers were honored with crowns, and had statutes erected to their memory; and during a great famine

in Rome, the soothsayers and oracles were sent away, while over three thousand dancers were retained.

Plato thought that "all dancing should be an object of legislation and religious character, as being essential to grace and motion." Aristotle "ranked dancing with poetry," and Socrates was wont to dance when over sixty years of age, and on being laughed at on one occasion, replied that "The healthful influence of dancing was as much required at his age, as at any time of life." And some of the wisest men of modern times have expressed their admiration of the Terpsichorean art, among whom may be instanced an Irving, a Franklin, and a Washington. Irving in his account of "Newstead Abbey," particularly expressed the great delight he felt at beholding the remains of the Mayday festivities performed, within the limits of Sherwood Forest, so famed for this observance; while our own illustrious Washington, the model character of America, was known to be ardently fond of participating in the exercise of dancing, himself.

Chambers, in his "Information for the People," says in his first volume:

"Dancing, as one of the most healthful and elegant indoor amusements, cannot be too highly recommended. Among a rude and dissolute people it may degenerate into something worthy of condemnation; but all the blessings of Providence are similarly liable to abuse, and it would be most unjust to condemn a cheerful domestic amusement, merely because it has at times been degraded into immoral purposes. By all physicians, dancing, when pursued in modertion, is recommended as highly conducive to health; and it may truly be said, that allied with music, nothing is more calculated to purge the mind of melancholy, and put the whole temper into good humor."

Again in his second volume he says: "As to the best modes of acquiring strength, ease and grace, there may be very different opinions. There are many who think the discipline of *dancing* a proper mode, and others who think this highly improper. We would not run against any opinions, whether well or ill founded.—But as to dancing, just like everything else, it may be misused and perverted, or be made to be an innocent, healthy and commendable accomplishment. There is no mode so much within the reach of the community in general, as this! Properly taught, it brings out the powers of the muscles, and gives them their natural action; all natural motion is graceful. Why should not man conform to this general law of Nature? To dance well is one mode of conforming. Possibly it is considered frivolous and corrupting. Nothing is frivolous in this system of being which is innocent, pleasing and adapted to promote a healthy tone. Persons who are capable of being corrupted by dancing, will certainly find some much more effective mode to become so, if this be denied to them. Dancing, among the very young, is usually conducted under the eye of discreet seniors; and well educated adults need no supervision in dancing, but that of good sense and their own self respect. But suppose dancing could in any case be perverted? So may anything else be. If we are not to do anything till it is impossible to err in doing it, what will there be for any one to do?"

Therefore instead of condemning the art, would it not only be more rational and effectual in the results, to advise against some of the concomitants of the ball room, which experience has taught it advisable to avoid? And in conclusion, we will give a few physiological laws, pertaining to the subject, whose proper observance will prove to the highest advantage to every ball-goer or participant in the dance.

In dressing for a ball, special care should be taken in cold weather, not to exchange suddenly, warm clothing, heavy shoes thick stockings, &c., for the lighter apparel of the ball room, unless an extra suit of over clothing be provided; as such an imprudence could scarcely fail to be attended by evil results. The practice of dancing to a very late hour should also be avoided, as the fatigue and loss of sleep thereby occasioned over-balances the pleasure and salutary influences of the exercise. Nor should a lady or gentleman engage in every set, or continue too long in a waltz, (a practice that consumes too much nervous energy,) but should make it their object to devote a portion of their time to rational conversation, by which course they not only spend the time more pleasantly, but more congenial to the entertainment. Some persons, who dance well, cannot converse from ignorance, and others seem to think conversation foreign to the occasion.—But it will ever be found that they who converse the most freely and intelligently, and dance the most gracefully, gain the most admiration and attention.

The Hall for a ball should be capacious and well ventilated; the windows lowered from the top, to prevent a direct draught of air from falling on the dancers: yet we have seen persons dripping with perspiration and panting from exercise, foolishly place themselves directly in a cool and heavy draught, than which no more imprudent and dangerous act could be committed.

Whoever is aware of the innumerable pores of the body that are thrown open during profuse perspiration, draining the system of water and superfluities of the blood, and the results of a sudden closing up of those little channels, throwing their contents back upon the internal organs, will never *knowingly hazard the consequence of a sudden suppression of a free perspiration.*

For this reason, balls, parties, &c., should not be terminated by a waltz, or a very active dance, requiring much exertion; nor should a person leave the room for the open air suddenly, on any occasion, after having been freely exercising, without putting on an extra amount of clothing. Dancing should not be engaged in immediately after a full meal, nor in an apparel fitting uncomfortably tight, as every organ and muscle of the system require perfect freedom in all its movements.

We now here rest our feeble efforts in the elucidation of our art, confidently trusting that all who shall judiciously observe these few physiological laws; study and practice the precepts and rules herein laid down; cultivate the art of dancing only on proper occasions, and indulge in its exercises only in moderation, will ever realize an inexhaustible source of amusement, alike pleasing and salutary in its effects!

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